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"Judas"; 29, Alfreton, Ballads; 31, Egremont, Ballads; February  
1, Longton, Ballads; 6, Dunfermline, "Lady of the Lake"; 8, Walsall,  
Ballads; 10, Rochdale, Ballads; 15, Halifax, Ballads; 20, Brighouse,  
"May-Day"; 21, Dumfries, "Elijah"; 22, Windermere, Ballads; 23,  
Ambleside, Ballads; 24, Manchester, Ballads; 27, Calne, "Golden  
Legend"; March 1, Tunstall, Ballads; 8, Gladys Heath, Ballads;  
12, Riddings, "Samson"; 13, Chapeltown, "Naaman"; 20, Coventry,  
"Melusina"; 21, Walkden, Ballads; 29, Ayr, "Creation"; 31, Pudsey,  
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**CERTIFIED ORGANISTS.**—Emma Bowman, Edith Margaret Sophie Stather, William James Watson.

**HARMONY CERTIFICATES.**—Pass: George Firth Howarth, Kenneth Sullen.

**COUNTERPOINT CERTIFICATE.**—Honours: Frederick Henry Reichardt (Rev.), B.A.

Number of Candidates, 185. Total number of passes, 100.  
**EXAMINERS.**—G. E. Bambridge, F.T.C.L.; Hans Brousil; W. Creser, Mus.D.; A. E. Drinkwater, M.A.; C. Edwards, L.Mus.T.C.L.; Myles Birke Foster, F.T.C.L.; Alfred Gilbert, F.T.C.L.; A. J. Greenish, Mus.D.; James Higgs, Mus.B.; Rev. H. G. Bonavia Hunt, Mus.D.; Haydn Keeton, Mus.D.; E. H. Lemare; Walmsley Little, Mus.D.; C. W. Pearce, Mus.D.; John Radcliffe, F.R.A.M.; F. Rizzelli; H. T. Pringuer, Mus.D.; J. Gordon Saunders, Mus.D.; C. Schilsky; Edmund H. Turpin, Mus.D.; and C. Vincent, Mus.D.

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# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1900.

*Two Extra Supplements are presented gratis with this number. A Portrait of Professor Philip Armes, specially taken for this paper by Messrs. Russell and Sons; and an Anthem, entitled "O come, and behold the works," by Dr. W. H. Longhurst.*

## PHILIP ARMES.

And holy Durham's Minster fair  
A crown of yellow rays did wear,  
And we beheld with rapture there,  
By sunset's powers  
Transfigured in the radiant air  
The two West towers.

F. W. Faber.

"Half church of God, half castle 'gainst the Scot." With what truth do these words of the great Wizard of the North strike the visitor as he beholds the imposing pile on the cliff above the Wear. The site of Durham's stately sanctuary has perhaps no parallel in the world. Verily it is beautiful for situation. Its fellow, but more ancient edifice, the Castle, recalls the times of trouble and turbulence which characterised the strong and dominant character of the natives of the far North. Moreover, did not the Conqueror erect those frowning walls as a residence for the Prince Bishops of the Palatine of Durham? But all is changed. Prince Bishops no longer exist, and their successors—amongst whom are the honoured names of Westcott and Lightfoot—have sought a domicile elsewhere. The Castle, now no longer necessary as a place of defence, has become the peaceful habitation of the University of Durham.

The Cathedral, one of the grandest specimens of massive Norman architecture to be found anywhere, is an object of supreme interest. "Rocky solidity and indeterminate duration" is the description given by Dr. Johnson of its location and architecture. The graceful beauty of the Eastern Transept, which goes by the name of the Nine Altars, is a feature never to be forgotten. And of special interest is the Galilee Chapel, at the West End, which was designed for the sake and for the use of the women who wished to worship in the church. St. Cuthbert had an unusually monkish fear of women, and they were not allowed to approach the shrine. The student of Old Mortality will here find the tomb of the great St. Cuthbert, with whom the origin of the stately fane is so closely associated, and the last resting-place of the Venerable Bede.

Durham Cathedral is not without a musical history. In 1683 good old Father Smith, for

a consideration of some £700 in hard cash and the old organ in kind, undertook "at his own proper costs and charges to make and sett up in the Organ loft of the said Cathedral Church of Durham, a good, perfect, tuneable, and harmonious Great Organ and Chair Organ with a case of good sound and substantial Oak wood, according to a draught or modell of an organ in parchment, whereton, or whereunto all the said partys have subscribed their names," &c. Amongst the seventeen stops (twelve in the great and five in the choir) specified by Father Smith in this "tuneable and harmonious" instrument was "A voice Humane of Mettall, containing fifty-four pipes."

## SOME DURHAM ORGANISTS.

In regard to the organists of Durham Cathedral, length of service has been a remarkable feature of those who have held the office during the last two hundred years. Here are some striking facts, gathered from Mr. John E. West's "Cathedral Organists."

		Dates and tenure of office.
JAMES HESLETTINE	...	1710-1763 53 years.
THOMAS EBDON	...	1763-1811 48 "
CHARLES E. J. CLARKE	...	1811-1813 2 "
WILLIAM HENSHAW	...	1813-1862 49 "
PHILIP ARMES	...	1862-

Ebdon, by the way, was a Durham chorister and the composer of the popular Evening Service, "Ebdon in C." Excluding Clarke—the boy organist, who was appointed at the age of sixteen, and who held the post for only two years until he went to Worcester Cathedral—the last three organists averaged half-a-century of service good and true in Durham Cathedral. But it is now time to turn to the present holder of this chief musicianship, who forms the subject of this biographical sketch.

Philip Armes was born at Norwich, August 15 (not March 29, as is often stated), 1836. His father, Philip Armes, was a schoolmaster. He was also an excellent bass singer. During his mastership of a school, four miles out of Norwich, Mr. Armes, accompanied by his little son, used to come into the city three times a week to sing at the various glee clubs in Norwich. Even in his tenderest years Philip, junior, began that invaluable "picking up"—that habit of close observation and self-acquired knowledge—which has been of incalculable service to him throughout his career.

Upon the return of his father to Norwich as the schoolmaster of St. Lawrence National School, Phil, aged nine, became a chorister of Norwich Cathedral, in the month of June, 1846. He possessed a beautiful voice and could read anything at sight. The celebrated Dr. (then Mr.) Zechariah Buck was organist and master of the choristers. "Buck," recalls Dr. Armes, "was a wonderful judge of tone: the tone that he obtained from us boys was of the purest kind, and it was most beautiful. I was sent by Buck to Dr. Brewer's school as a sort of

show-off boy, to illustrate the music-teacher's remarks during the lessons to the boys there. Bunnett was the senior Cathedral boy at that time.

#### JENNY LIND'S FAVOUR.

"I well remember the visit of Jenny Lind to Norwich as the guest of the Bishop—Stanley, father of Dean Stanley—in September, 1847. The Cathedral choir was invited to the Palace to sing before the 'Swedish Nightingale' and a number of less celebrated people. With more 'braggadocio' than logic, Buck said: 'I'll show you what my *youngest* boy can do!' Whereupon I had to sing Arne's 'Where the bee sucks.' I think that Jenny Lind was pleased, as when I had finished she literally took me on her knees, and with me in her lap she sang one of her exquisite 'Swedish Melodies.'"

After a choristership of two years and a half at Norwich, Philip entered the choir of Rochester Cathedral, to which his father had been appointed a lay clerk. Two years later another lay clerk joined the Rochester choir, John Bridge by name, the father of Sir Frederick and Dr. Joseph C. Bridge. Thus the paternal relatives of the future organists of Durham and Chester Cathedrals and Westminster Abbey sang together, side by side, for many years in the choir of Rochester Cathedral. The salary of a lay clerk was then £50 per annum; but the Chapter Clerk gave Mr. Armes a clerkship in his office in order to make it possible for the bass singer from Norwich to make a living. The good lay clerk was not overburdened with riches; but to his credit be it recorded that he managed to bring up a family of seven children upon £150 a year.

#### ROCHESTER CHORISTERS.

Master Philip began his Rochester career on Christmas Day, 1848. His voice was so exceptionally good that he was at once made "solo boy," and he had to sing "There were shepherds," &c., from "The Messiah" on that festive day. The late Dr. John Larkin Hopkins was then organist of Rochester Cathedral. Amongst the small mites in the choir were Freddy Bridge and Edwin John Crow, now organist of Ripon Cathedral. In Armes's time it was compulsory for the six senior boys at Rochester to learn an instrument—violin, viola, or pianoforte. Master Armes took up the violin, but subsequently exchanged it for the viola, which he plays to this day. He sang all the solos in the Cathedral and many concert engagements came in his way.

#### A PRESENTATION PIANOFORTE.

At the end of his choristership he was the recipient of a gift that was almost unique in cathedral establishments. His singing had proved to be so very acceptable—not to use a stronger term—that in the Great Exhibition year (1851) the fourteen-year old chorister was presented with a sixty-five guinea Broadwood

which had been purchased by public subscription. This instrument, a "Patent Superior Square Pianoforte, compass C to G, No. 60690," was purchased by Mr. (afterwards Dr.) J. L. Hopkins, and duly despatched on Lady Day, 1851, addressed to Master P. Armes, 3, Almon Place, East Gate, Rochester.\*

The following, unearthed from the *Rochester, Chatham, and Strood Gazette* of March 25, 1851, furnishes an interesting reference to the aforesaid presentation:—

**MASTER ARMES.**—We understand that Master Armes, chorister in Rochester Cathedral, is about to receive a substantial and handsome proof of the liberality of the Dean and Canons of Rochester. The members of the Cathedral Choral Society and others, who wish to encourage and stimulate the musical talent he has displayed, have also lent their aid to the project. To assist him in the study of music, and in training for the profession to which he is to devote himself, a costly pianoforte has been purchased for his use. As the contributions (which were on the most liberal scale), and the selection of the instrument (one of Broadwood's best grand squares) were entrusted to Mr. Hopkins, the organist, it is clear that under the able superintendence of that gentleman the youthful artist will enter upon his studies with very superior advantages. Such a tribute to art deserves especial commemoration, for gratifying as it must be to the recipient of the gift, it evinces a generous spirit of patronage in those whose especial province it is to consecrate music to the noblest of its uses.

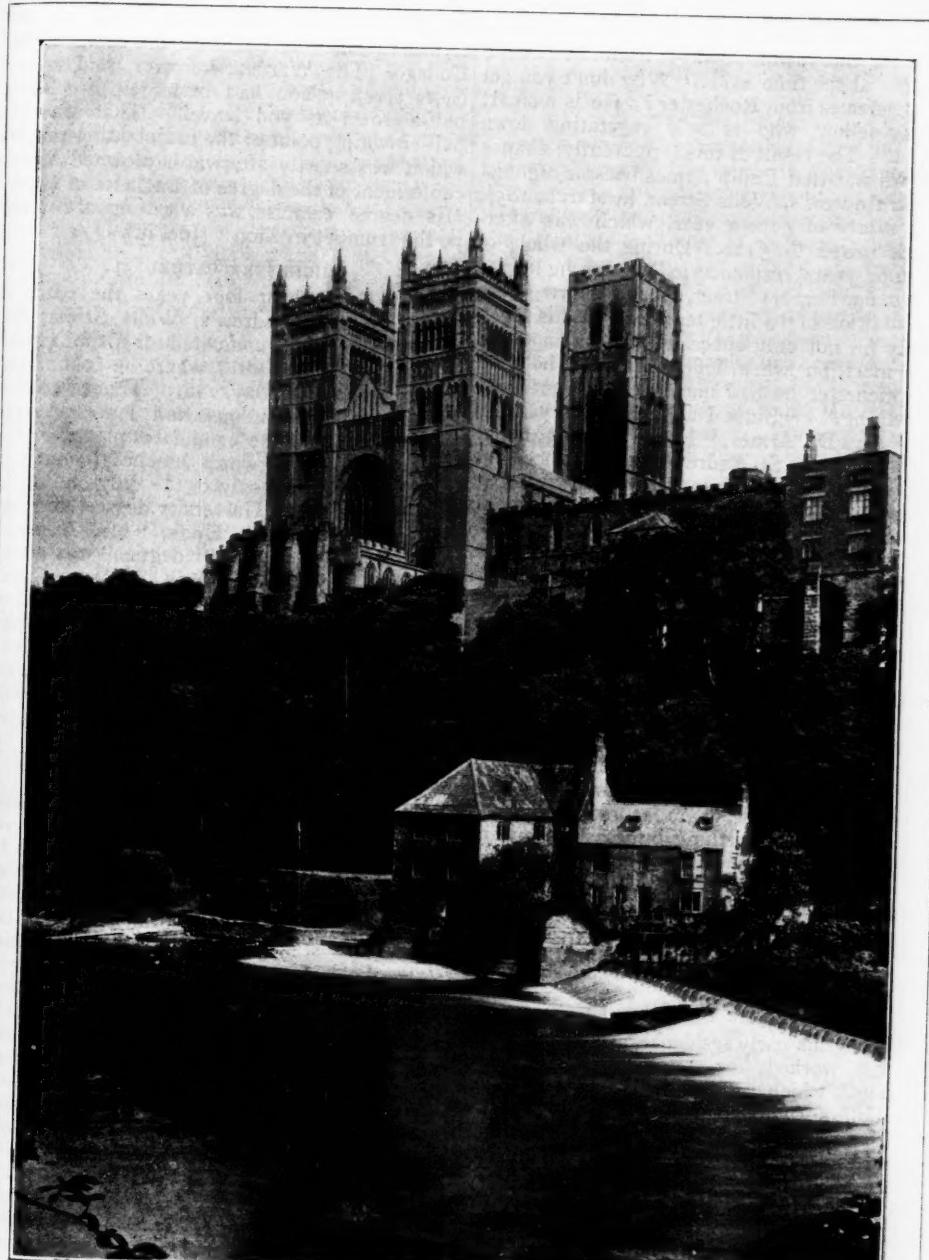
#### ORGANIST AT £25 A YEAR.

In 1850 Armes was articled to Dr. J. L. Hopkins, the Chapter Clerk kindly defraying the cost of his articles. He remained six years in this state of pupilage, and acted as assistant-organist at the Cathedral, always, however, making the most of his opportunities. In 1854 he obtained his first organ appointment—that of Trinity Church, Milton, Gravesend, at a salary of £25. Milton is seven and a half miles from Rochester, and the young organist frequently walked the whole distance four times on Sundays—thus he often tramped no less than thirty miles in the day, this in addition to playing his two services and assisting Hopkins at the afternoon service in the Cathedral. This is the sort of experience that gives a man grit and teaches him to dispense with luxuries. Two events of the year 1854 have a distinct place in Dr. Armes's recollections. On May 18 he sang among the basses in the special choir in St. Paul's Cathedral at the service held to commemorate the Bi-centenary of the Festival of the Sons of the Clergy. For that occasion Goss wrote his fine anthem, "Praise the Lord, O my soul," when the then senior chorister at St. Paul's was Master Johnnie Stainer. About three weeks later (June 10, 1854) Armes sang in the choir at the opening of the Crystal Palace by the Queen.

#### ST. ANDREW'S, WELLS STREET.

London was soon to be the residence of the young organist of Milton-next-Gravesend. In the early part of 1857 the organistship of St. Andrew's, Wells Street, was vacant, consequent

\* We are indebted to the kindness of Mr. Algernon Black, Broadwood's, for this information.



Durham Cathedral.

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on the resignation of Mr. John Foster, upon whom "must rest the credit of having established at St. Andrew's a purely Anglican type of a cathedral musical service." The vicar went to Elvey at Windsor in his endeavour to find a man for the vacant post. A friend of Elvey's present at the time said: "Why don't you get young Armes from Rochester? He is a smart young fellow who is only vegetating down there." The result of this (apparently) chance remark was that Philip Armes became organist of St. Andrew's, Wells Street, in March, 1857, at a salary of £100 a year, which was afterwards raised to £120. During the whole of his four years' residence in London he lodged at No. 69, Berners Street, second floor. With the addition of "a little teaching" to his organ salary he not only succeeded in making both ends meet, but when, four years later, he went to Chichester he had managed to "put by a something." "Since I was seventeen years of age," says Dr. Armes, "I have not cost anyone a shilling." At St. Andrew's he introduced the well known "York Litany," the first part of which was composed by Thomas Wanless, organist of York Minster (*circa* 1691), and the latter part, beginning with the Suffrages, was composed expressly for St. Andrew's by Dr. Armes.\*

Immediately upon his arrival in the Metropolis, Armes joined Henry Leslie's Choir. He had no difficulty with the entrance sight tests, and he became an enthusiastic member of that celebrated choral company. "Leslie was extremely kind to me," he says. "He allowed me to attend all the rehearsals of his Amateur Orchestral Society, which he conducted, and gave me many lessons in scoring, absolutely without taking a farthing by way of payment. Leslie used to try over all his compositions with a select quartet, of which I was the bass, in order to test what their practical effects would be before he published them. I attended all the 'Monday Pops.' and frequently treated myself to the Opera."

#### DEGREE DIFFICULTIES.

During his early residence in London young Armes worked for his Bachelor's degree (Oxford), which he took in the year 1858. A windfall, not unconnected with the purchase of a Broadwood pianoforte, furnished the sinews of war wherewith to cover the University fees, which amount was carefully deposited in the Savings Bank. Philip Armes was the first candidate to be examined *viva voce* under the new Statutes at Oxford. No provision seemed to have been made by the University for the matriculation of non-resident examinees. Armes spent a whole day in Oxford being driven from pillar to post in vainly endeavouring to gain admittance into one of the Colleges or

Halls. One Head was blandly courteous in his "regrets," another replied in terms akin to burglar civilities. At last, just as the would-be graduate was giving up in despair, the Warden of New showed compassion, and allowed Armes to place his name on the books of that College. The Warden, however, said to him (*sotto voce*), "You had better tip my butler half-a-crown as you leave." That was the half-crowning point of the examination process which was shortly afterwards crowned by the conferment of the degree of Bachelor of Music. His degree exercise was a setting of "Blow ye the trumpet in Zion" (Joel ii.).

#### CHICHESTER CATHEDRAL.

After holding for four years the office of organist of St. Andrew's, Wells Street, Mr. Armes successfully competed for a similar post at Chichester Cathedral, where he commenced his duties on May Day, 1861. There were five competitors for the post and Turle was the adjudicator. All the candidates played on the same day and afterwards lunched together at the Deanery. Armes was the only one of the quintet who held a University degree, and thus the remark of Dean Hook, "Mr. Armes, I think you hold an Oxford degree," was a very significant one. Dean Hook at his own dinner table afterwards said to him: "I wanted to elect you without a trial, for my friend Ouseley has spoken so highly of your doings at Oxford." The new organist was immediately admitted into the society of the Close; among his first pupils at Chichester were the daughters of the Bishop, Dean, and Precentor.

#### THE COMPETITION FOR DURHAM.

The lines had fallen to Mr. Armes in pleasant places in Chichester; but the Southern city was to be only a place of temporary sojourn for him—one year and a half, in fact. Dr. William Henshaw, who up to this time had been organist of Durham Cathedral, and who had raised the standard of its choir to a high state of efficiency, now resigned on "full pay," which he drew for fifteen years after his retirement. "Why don't you try for Durham?" asked Dr. Rowden, the Precentor. "Nothing venture, nothing have," thought the young organist at Chichester—at all events, he entered for the vacant post. But the Durham competition was a much more serious business than that of Chichester. Amongst the six selected candidates was the late Dr. E. T. Chipp. Each man played two services on a given day. The late Rev. Dr. J. B. Dykes, who was then resigning the Precentorship, was the adjudicator. He also supplied the subject for the four-part fugue which each competitor had to extemporize. The Durham instrument was then a G organ, and Armes discreetly chose the St. Ann's Fugue as his chief organ solo. He was the only one of the six who did not play the Hallelujah Chorus, which was an especial favourite of the venerable

\* We are indebted for this information to "A short account of the Musical Services" at St. Andrew's, Wells Street, contributed by Mr. F. A. W. Docker, the present organist, to an interesting "History" of the church, "1847 to 1897," privately printed.

Dean's dear old maiden sisters! The bill on Armes's trial-day included Travers in F and "In Thee, O Lord," Weldon (morning); Novello in E and "Ascribe unto the Lord," Travers (evening). The sight-reading tests in his case were a movement from one of Haydn's Masses and the last chorus from Spohr's "Calvary." "Mr. Philip Armes, of Chichester Cathedral," proved to be the successful candidate, and he was appointed organist of Durham Cathedral on November 14, 1862. Thus for a period of more than thirty-seven years the life-work of Dr. Armes (he took his Doctor's degree at Oxford in 1864) has been honourably associated with the city on the Wear and its extremely beautiful cathedral.

#### THE LATE REV. DR. J. B. DYKES.

One of the earliest important functions at which the new organist had to assist was a Choral Festival in the Cathedral, on September 10, 1863, when the choir, consisting of 1,900 voices, was conducted by the Rev. Dr. J. B. Dykes, who retained his Minor Canonry of the Cathedral until his death in 1876. Dr. Armes speaks of Dr. Dykes as "a valued friend, an excellent critic, and a beautiful player." Upon the death of the well known hymn-tune composer, Dr. Armes practically initiated a fund in aid of his widow and children. He was the first honorary secretary to the fund; but the work increased so rapidly that two additional secretaries had to be appointed. The appeal resulted in the magnificent sum of £10,250, contributed by English-speaking people of all denominations and in various lands. Even after the subscription list was closed £300 was received from Australia.

#### A VIOLA PLAYER.

Dr. Armes has by no means vegetated during the long tenure of his office at Durham. He has been blessed with good health—"I have not had a day in bed for forty-five years," he says. He plays first viola in the Durham Orchestral Society, which consists of fifty-five players under an honorary conductor. At his lecture, given at the College of Science, Newcastle, "On the rise and growth of the String Quartet," he played his own illustrations, so far as the viola was concerned. It is not every Cathedral organist who could do that. He was honorary conductor of the Durham Musical Society for about ten years from 1873. In regard to his "daily round," he rather favours the school of old Church music, which he thinks is in danger of being too much neglected. Any of the Durham choristers can learn instrumental music at the expense of the Dean and Chapter—excellent! Dr. Armes has a most efficient assistant-organist in the person of the Reverend John Lionel Shirley Dampier Bennett, one of the Minor Canons, an admirable executant, who also skilfully trains the boys. Mr. Bennett holds his appointment as assistant-organist direct from the Dean and Chapter.

Thereby hangs a tale. At one of the Bishop's visitations, Dr. Westcott, pointing to a certain Statute, said: "Is there an assistant-organist?" The negative reply caused this non-observance of the Statute to be remedied forthwith. The question as to whether the Bishop did or did not intuitively make the discovery need not be raised here.

#### COMPOSITIONS.

In the realm of composition, Dr. Armes has naturally sought his muse in sacred music. The first place must be given to his oratorio "Hezekiah," of which, moreover, he compiled the libretto, produced at Newcastle-on-Tyne in November, 1877, and revised and enlarged for the Worcester Festival of the following year. "Hezekiah" was succeeded by two "Church oratorios." The earliest, "St. John the Evangelist," though first performed at St. Peter's Church, Bramley, Leeds, made its real public appearance at York Minster, two days later. THE MUSICAL TIMES of August, 1881, gave a full and appreciative description of the work and its performance by "Our Special Correspondent," and there is no harm in saying that the said "Special" was none other than the distinguished critic, Mr. Joseph Bennett. "I must at once felicitate Dr. Armes," wrote Mr. Bennett, "upon a composition distinguished by very great talent and almost faultless taste." A companion work in this interesting field of Church oratorio is "St. Barnabas," produced at Durham Cathedral, July 30, 1891. In addition to two Morning and Evening Services in G and A, Dr. Armes has composed three Communion Services, in A, G, and B flat (unison) respectively. Five anthems, many hymn-tunes (contributed to the "Hymnary," the "Quiver," and other collections), various chants, part-songs, and some organ music complete the list of his published compositions. Special mention must be made of his five-part madrigal, "Victoria," which gained the First, or "Molineux" Prize, and the Madrigal Society's medal, in 1897.

#### DEGREES AND APPOINTMENTS.

In addition to his Oxford degrees, already referred to, Dr. Armes was made a Mus. Bac., *ad eundem* Durham in 1863, Mus. Doc. in 1874, and M.A. in 1891. He is an Honorary Member of the Royal Academy of Music, and in 1892 he was elected an Honorary Fellow of the Royal College of Organists, of which he is a Vice-President and an Examiner. He was one of the Examiners for musical degrees at Oxford University in 1894, and was Queen Victoria Lecturer at Trinity College (London) in 1897.

#### LECTURER.

As an interesting lecturer on musical subjects Dr. Armes has made his mark. In addition to his University courses, his subjects have included "Robbing Haystacks," a lecture delivered before the Royal College of Organists, for which Institution he is now preparing a

series of discourses on "The Harmonization of Melodies," "Progress in Art," and "Toleration in Art" (Queen Victoria Lectures, Trinity College, London); "The rise and growth of the Anthem," delivered before the clergy of Durham; and "The rise and growth of the String Quartet," which has been already referred to. A specially interesting address was that on "The English Church Music of Purcell's period," delivered on October 10, 1895, at the Church Congress, Norwich. The illustrations on that occasion included the following anthems, all of which, be it noted, were unpublished and unknown:—

"O Lord, grant the King a long life" ... *Child.*  
 "Have pity upon me" ... ... ... *Wise.*  
 "O praise God in His holiness" ... ... ... *Humfrey.*  
 "Lift up your heads" (unaccompanied) ... *Turner.*  
 "Thy righteousness, O God, is very high" *Purcell.*

The first anthem on the above list is not to be confused with the simple four-part setting of the same words by Child in Vol. II. of Boyce's Collection. The Turner anthem was so much appreciated that it obtained an encore.

#### DURHAM CATHEDRAL LIBRARY.

Dr. Armes has given much attention to the antiquarian side of Church music. He has under his special guardianship some interesting manuscript volumes of which he is very proud, and of which the following, from Sir George Grove's "Dictionary of Music and Musicians," is a summarised account:—

DURHAM.—The old MSS. in Durham Cathedral have been recently [1889] carefully collated and indexed by the present organist [Dr. Armes]. They consist of four sets of books, all unfortunately imperfect. The old set contains about forty full and fifty verse anthems by Tallis, White, Parsons, Hooper, Morley, Weelkes, Byrd, Batten, Giles, Tompkins, East, Gibbons, &c. The second set is rich in anthems and services for men's voices only. The third consists of eight out of ten magnificent folio volumes containing Preces and Psalms for special days by Byrd, Gibbons, William and Edward Smith; and services by Shepherd, Parsons, Batten, and others. The fourth set consists of organ parts of practically all the anthems and services used in the Cathedral from Tallis to Purcell.

These precious treasures, as well as the pipes of the seventeenth century organ, fortunately escaped the depredations of the Cromwellian soldiers and the Scots in the year 1641. "On Midsummer Day of that year, and not till then, did they [the Scots] use any violence or harm to the organs in this church [Durham Cathedral]; but then they fell on and broke them, and tore up all the keys of the great organs. . . . But to prevent further mischief to the organs, the General of the Scotch army advised Mr. Blades (steward to Dean Balcanquall) to take the pipes out; and at night they did so in order to save them. But afterwards the said two cases—to wit, that of the white organ (on the South side of the church) and that of the great organ (over the quire doors) being standing in the church the 11th September 1650, the Scotch prisoners to the number of about 4,500 taken at the fight of Dunbar, being brought into Durham and put into the Cathedral, which was

now made a prison to keep them in, they, the said prisoners, did burn all the said two cases, and all the seats and wainscott, and all the wood they could find in the said Cathedral church aforesaid." But the pipes and the music books escaped destruction from the flames of the apparently inflamed prisoners. This incident throws an interesting side-light, if not a lurid glare, on the organ that preceded the instrument erected by Father Smith. The Chair organ, with its original front pipes of the latter builder, which formerly stood in the Cathedral, is now located in the Chapel of the University. In 1876 Father Willis supplied the present fine organ in the Cathedral, which is divided and placed on the North and South sides of the Choir respectively.

#### DURHAM PROFESSOR OF MUSIC.

No biography of Dr. Armes, whatever the limits of its scope, would be complete without reference to his University Professorship and the Durham examinations for musical degrees. The present University of Durham, though established on an old foundation, was not authorised by Parliament until 1831. But no degrees in music were given for thirty years, the first, that of Mus. Doc., being conferred upon the late Rev. J. B. Dykes in 1861, and on the late William Henshaw, Dr. Armes's predecessor. At the instigation of Dr. Armes, examinations for degrees in music were instituted by the University. For five years Sir John Stainer lent his most cordial and valuable help by acting as an examiner. The first examination for the Bachelor's degree took place in October, 1890, when eighty-one candidates—evidently desirous to get on (or honour) by degrees—presented themselves for the preliminary test, though they did not all pass. In the intervening nine years 130 Bachelors have been made at Durham. In 1897 the Charter of the University was altered, whereby Dr. Armes was made Professor of Music, a position which he has filled with conspicuous ability, fairness, and courtesy. The Professor has all the vigour and alertness of youth, and there is no reason why he should not beat the record of longevity which, for nearly two centuries, has been one of the distinguishing characteristics of the organists of Durham Cathedral.

The view of the Cathedral, which, by the kind permission of the Photchrom Company, Limited, Cheapside, we give on page 83, is that visible from the Prebend's Bridge. It was this beautiful vista that inspired Sir Walter Scott with his fine stanza—now let into the stone parapet of the aforesaid bridge—for "Harold the Dauntless":

Grey Towers of Durham!

Well yet I love thy mix'd and massive piles,  
 Half church of God, half castle 'gainst the Scot,  
 And long to roam these venerable aisles,  
 With records stored of deeds long since forgot.

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## CLASS SINGING

SOME PRACTICAL HINTS BY

W. G. MCNAUGHT.

(Concluded from page 16.)

WHAT A CLASS SINGING TEACHER IS  
EXPECTED TO DO.

It goes without saying that class singing in a school must be considered in rational relation to the whole curriculum now imposed upon schools of all grades. The most recent tendency is to look for increased attention to utilitarian bread-and-butter subjects. This tendency promises to obstruct musical training. But there are not wanting abundant and gratifying proofs of the recognition of the duty, if not the necessity, of educating (not merely of instructing) all the potential faculties of the child before attempts are made to specially direct those faculties into utilitarian channels. Everybody says, in theory at least, that we must mainly aim to educate the young how to learn. Whatever the result of the endeavours to proportion the time to be given to this or that study, it is certain that the pint pot will not hold more than a pint. With this obvious fact in mind one views with concern the increasing demands made upon the class singing teacher. Time was when the question as to who should have charge of the singing class was a matter of no particular importance. It was, and often now is, considered to be a sort of perquisite of the pianoforte teacher. But, nowadays, the ideal class singing teacher is expected to be a wonderful individual. The mere enumeration of the heads of the topics he or she is expected to deal with is sufficiently alarming.

## CLASS SINGING TOPICS.

(1.) Sight-singing, time, and tune. This includes a great familiarity with theory. (2.) Ear training (recognition of scale sounds played or sung). (3.) Part-singing. (4.) Breathing and voice production. (5.) Enunciation and pronunciation. (6.) Expressive execution. (7.) The study of good music and the education of the taste.

No doubt many of the above topics overlap and can be attended to simultaneously by a vigilant teacher, but, when all is said, the task of dealing satisfactorily with such a variety of studies in about twelve hours a term is obviously an impossible one. Yet if you elect just to take off your hat to this or that topic, to shake hands with another and to cultivate the close friendship of the rest, you must be prepared to run the gauntlet of some set of critics. You may be told that while the sight-singing is eminently satisfactory the class does not get nearly enough real and good music to practise. If you spend time on "getting up" good part-music you will be told that the class should learn our fine old national or folk-songs, chiefly of the robustious sort that can be sung

"heartily." You set your class aglow with enthusiasm with "Down among the dead men" and "Twenty years off," when next day comes a frost and you are nipped by the solemn warning that this hearty singing is wholly destructive of the voice. In a duly repentant mood you now ply your class with breathing exercises and the rules of voice production and fancy you are doing good work, when next you learn with dismay that, however satisfactory the results may seem, the children's voices are being hopelessly ruined and their health injured by the wrong methods adopted. Finally comes the unkindest cut of all, in the person of a hypochondriac, who gloomily assures you that class singing is an utter mistake, root and branch, not merely because you cannot attend to individuals, but because young people should not sing at all until their voices are "settled." The children, it appears, may laugh, shriek, and shout half the day whilst at play, but they may not sing gently for half-an-hour a week under careful guidance. It is fortunate that they are permitted to eat, notwithstanding the immaturity of their internal organs.

In the end you realise that the only sensible course is to carefully consider the condition and circumstances of the class, and to resolve to give it just the musical nutriment it appears most to need and is most capable of digesting. Aim to do something well and take care to do nothing badly. Do not dissipate the energies of the class by dealing incoherently with too much at a time. At every lesson try to deal with some point that grows naturally out of the previous lesson. You cannot work from a cut and dried ideal plan taken from a book. No two classes are ever alike. Every class needs special treatment. The sagacious teacher in actual touch with the class is always adapting himself to the exigencies of the moment. Personally, I have generally found that the most economical course is to devote at the outset and for a few terms the larger proportion of the allotted time to sight-singing matters, whilst throughout jealously watching and correcting the voice delivery. The skill thus gained can then be applied to other points. Pieces, especially if in two or more parts, can, of course, be more quickly mastered where there is some sight-singing than where there is none. It is weary work for everyone if other than simple unison songs are taught by ear. So, where a teacher has anything like a free hand, I strongly recommend that about four-fifths of the earlier lessons be given to sight-singing studies.

## SIGHT-SINGING.

I approach this debatable ground with some diffidence, for I should be sorry to say anything that might widen the cleavage that exists as to the use of notations and, to a lesser degree, as to methods. Considerable experience as an examiner, and I hope as an impartial observer,

has made me acquainted with the workings of a variety of methods, with the result that I feel benevolently tolerant of many ways of reaching the great ends—viz., a clear understanding of the great facts of music and a practical knowledge of the staff notation. Nothing I have come across has yet shaken my belief that the tonic sol-fa method with its notation is, on the whole, for popular class purposes, the best elementary musical educational scheme before the world. I content myself with this avowal of faith. The movable doh method applied to the staff is, of course, the same in principle, and may naturally be preferred by many who teach in middle class schools. In choosing a method beware of systems that promise too much—sight-singing-from-Wagner-while-you-wait methods and other “no difficulty” methods. The most experienced expert in school class teaching cannot get more than elementary results in sight-singing without a far greater expenditure of time than it is reasonable to expect that schools can allot to the subject. It is easy to “split the ears of the groundlings” by showy results with modulators, but real sight reading in time and tune combined and in parts, sung from printed music, is years beyond modulator work. Beware of teaching at one time a mass of theory without practice, and at another time giving practice of a kind that is really ear singing, in the hope that somehow in the future the two kinds of skill will automatically unite. It is profoundly disappointing to find that after all the recent attention given to education, otherwise sane people will go on teaching mere dead signs and suppose themselves thereby to be teaching things. It is depressing to have to believe that this kind of instruction obtains more in music teaching than in any other school subject. In these times of examinations galore it is a common thing to find young people who can answer on paper marvellous questions on theory and who can sing charmingly songs they know, but who cannot, at sight, sing an easy hymn-tune. There is a bridgeless chasm between their two acquirements. This is the natural result of the continued separation of the two studies.

The scientific sight-singing teacher must teach the musical thing first and afterwards weld it to its sign. Sight-singing involves the most exact and instantaneous appreciation of the musical meaning of a sign. The true function of theory is to vitalise; to bring to life the thing to which it has been indissolubly attached. Musical concepts and signs have, as it were, to be built into the pupil's mind. Anything short of this is a delusion and an imposture. It follows from all this that theory can only be taught slowly in the sight-singing class, and it also follows that all the teaching directed to the cohesion of thing and sign should be incisive, abundant, and always

with a clear objective. The old adage that an ounce of practice is worth a pound of theory contains a wholesome truth.

#### CLASS MANAGEMENT AND SOME TEACHING RULES.

Every other power of a class singing teacher is sterilised if he does not possess skill in class management. I once offended an eminent musician by saying that a school singing class could be better taught by a good Board school teacher than by most professional musicians trained in musical conservatoires. It is as stale to say that a musical artist is not necessarily a good teacher as it is to say that teachers are born and not made. But in this connection we have to go farther and assert that many music teachers, who train individual executants admirably, are utter failures when they attempt to deal with a large class. The power to gain spontaneous attention and to seize the mood and immediate need of a class is an instinct.

The teacher, by his manner, must show his interest in, and enthusiasm for his work, and his earnest desire to succeed. He must make it clear that he is fully aware of his pupils' difficulties and is willing to be patient with their struggles and inevitable mistakes. The happiest discipline in class management is that born of an absorbed interest in the lesson. A class is a mirror to the teacher and the reflection is often not flattering. Unless the pupils have acquired bad habits elsewhere, much inattention is generally to be accounted for by the teacher's own manner, and therefore should not be vicariously censured. Righteous indignation at a superfluity of naughtiness is needful occasionally, but always provided that you can give vent to it without making a fool of yourself. Some teachers are effervescent almost throughout a lesson, and they complain that class singing is very exhausting—and one can well believe it. Discipline is maintained by startling smashes of a stick on a desk, with the object apparently of stimulating the pupils by reflex action to imagine how it would be if the blow fell elsewhere. What with the disciplinary whacks, the noisy beating of time with foot and stick, and the shouting of “one,” “two,” “three,” “four,” a singing class may be a pandemonium. In such cases a cynic may well enquire where the elevating and refining power of music comes in. As a matter of fact, attention cannot be coerced with any good result. An adroit change of topic will often give new life to an inattentive, sluggish class. Musical study happily affords many such changes of topic.

A lesson must fit the pupils' capacity. It may be below this capacity, but it must not be beyond it. Teaching on a set plan is all very well for beginners in teaching, but the plan must be constantly varied by circumstances. Most of the best teaching is an inspiration born of a realisation of the momentary, and probably

unexpected psychologic mood of the class. A sudden and special interest is manifested and you gladly find your opportunity of meeting it. This situation makes demands upon the ready resource of a teacher and calls for a capacity to give an incisive lesson on any point at any moment. Experience must thus store the mind. The prepared plans of young teachers are often far too elaborate. They map out for a term what the old hand will spread over a year. The great art is to teach a few connected points thoroughly well, and by varied presentation and practice to maintain interest. Recognise when your class is weary of a point and refrain from pressing it farther for the present lesson. Encourage pupils to ask and to answer questions. Let them clearly understand that the object of your asking them a question is not necessarily to elicit a correct answer, but a desire to know the state of their minds for your guidance. If you want a correct answer to your question it is always easy to provide it in the question, as teachers often do in the stress of showing off pupils. The teacher says: "Don't you know that there are three flats in the signature of E flat major?" and commends an affirmative answer. Sincere, unprompted answers will probably make you wince inwardly, and, it may be hoped, induce a merciful view of the teaching of other teachers whose pupils you may have to examine. In teaching things—*i.e.*, musical facts—give abundant singing practice until the point is easily executed and the mind saturated through the ear. In teaching notation take special pains to educate the eye, and be always planning to make the two lines meet. The signs of musical notation are arbitrary; there is nothing about them that is self-explanatory. Their intimate association with actual musical conceptions is, therefore, a growth. Be extraordinarily careful to secure the expectant attention of your class at the moment when thing and sign are to be riveted. Note and avail yourself of the keen interest a class will manifest if one of their number is summoned forward to point out or to write something on the blackboard. The most indolent will watch the process with an absorbed attention you would be only too glad to experience when *you* write on the board. Everything taught should, if possible, grow out of something that has already been taught. Only in this way can you utilise the apperceptive laws of the mind's method of development. Isolation of points leads to confusion and forgetfulness.

I have said that the proper object of the class is the education of the individual. In choir training, you shape the mass and suppress the individual; in class training, you should entirely distrust the mass and should be everlastingly thinking of the individual. The wonderful quickness of the working of the imitative faculty in choral performance has often been remarked. I have sometimes tested it by getting three-

fourths of a class to turn their backs to the platform and to sing what the remaining fourth sing from a blackboard exercise. The result is a practical unanimity. Obviously, pupils who thus imitate do not practise the conception of sounds from symbols, but merely the art of quickly picking up what they hear. It thus becomes possible and is really a common thing for a musically endowed pupil to attend a singing class for years without acquiring more independent reading power than should have been acquired in a few months. How to circumvent the anti-sight singing tendency of this faculty is the constant concern of the experienced class singing teacher. Abundant individual performance in the class is the only remedy. This, it must be confessed, is often very difficult to get, because pupils are generally reluctant to sing alone, and when they are persuaded to do so their performance is far from natural because it is paralysed by diffidence. Nothing else in class management tests more severely the moral power of a teacher than the situation now to be faced. If the class is to accomplish its highest purpose every device must be utilised to secure conditions that will encourage pupils to sing alone and in a natural manner. In the early stages give great credit to all who sing alone, whether they sing correctly or badly. Let it be understood that the effort is honourable and that the mere result is of secondary importance. Those most frightened at the sound of their own voices may be coaxed to try a monotone time exercise. Explain that it is a form of conceit to be so fearful of failure before others. Allow no ridicule at failure. Ask those who show a disposition to ridicule to stand up and do better. Let all the individual tests be of the easiest possible description. When the pupils are thus thoroughly persuaded that individual effort, however inefficient, will be honoured, the teacher will begin to have a real command of the class and will be able to secure the happiest possible lessons and the most abiding results. The vista opened by the establishment of the practice of individual performance is immense. You feel agreeably conscious that you are really educating. The reaction of individual upon individual is now incalculable for good. The means of varying practice and maintaining interest are now increased tenfold. A "dry" exercise, of no value as real music, gains the fascination of a game now that it is a problem to be solved by individual endeavour.

Much more could be written, but as I am not writing a book, I must refrain from adding further to these unpretentious hints.

"AFTER learning to reason, you will learn to sing; for you will want to. There is so much reason for singing in this sweet world, when one thinks rightly of it."—John Ruskin.

## THE FITZWILLIAM VIRGINAL BOOK.

ONE of the most precious treasures amongst the manuscripts preserved in the Fitzwilliam Museum, Cambridge, is a collection of Virginal Music, which has long been erroneously known as "Queen Elizabeth's Virginal Book." Although much of the history of this remarkable collection is lost in obscurity, there is no justification for the statement made by Hawkins in 1776, and frequently repeated by other writers, that the volume originally belonged to Good Queen Bess. "The Fitzwilliam Virginal Book," to adopt a title which sufficiently answers its purpose, has hitherto been a sealed book to students. Now, however, it has been made available through the enterprise of Messrs. Breitkopf and Härtel, who have issued the complete contents of this historical manuscript volume in modern notation. The title of the published work stands thus:

### THE FITZWILLIAM VIRGINAL BOOK.

Edited from the original manuscript, with an introduction and notes (translated into German by John Bernhoff), by J. A. FULLER MAITLAND and W. BARCLAY SQUIRE.

London and Leipzig: Breitkopf and Härtel. 1899.

The learned editors contribute a very interesting and exhaustive Introduction to the book, which, like the "Notes," "Contents," &c., from the same sources, gives abundant proof of their erudition and qualification for their task, not only from a historical-literary point of view, but from the much more difficult standpoint of translating sixteenth and early seventeenth century musical notation into that of the present day. The result of their labours, which merits the highest praise, is shown in the two important volumes now under notice.

The mere mechanical labour of transcribing was attended with considerable difficulty. It was impossible for the volume to leave the Fitzwilliam Library, and, as the editors were unable to take up their residence in Cambridge, photographs were taken by Mr. C. F. Bell of each page of the manuscript. By the courtesy of the editors we are enabled to give a facsimile of one of these photographs. As there were no less than 418 pages to transcribe from these miniatures, it is no wonder that the task of transcribing almost cost the editors their eyes! This photograph is the second folio of a "Fantasia on Faire Wether," by John Munday (died 1630), of which the curious old spelling, the graceful calligraphy, and the pretty arrangement of the sextolets will not escape notice.

In a paper read before the Musical Association, on April 9, 1895, Mr. Fuller Maitland thus summarised the history of the Fitzwilliam Virginal Book:—

"A Cornish gentleman, named Francis Tregian, the head of a rich and powerful Catholic family, was seized on account of his religion, in 1577, and after many short imprisonments was thrown into the Fleet

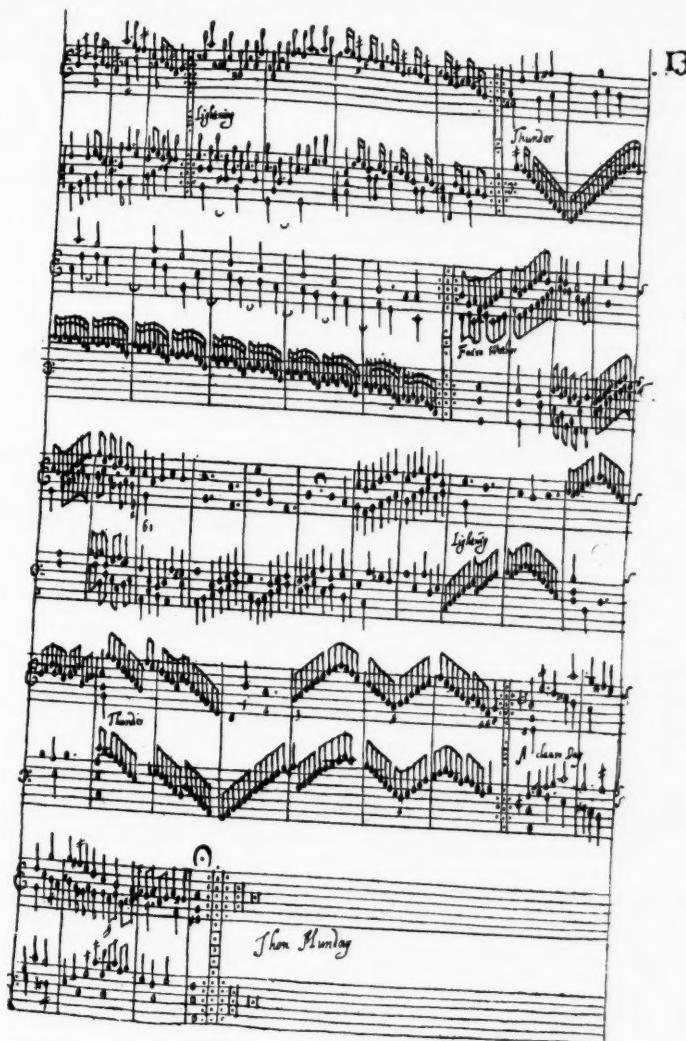
prison, where he remained for at least twenty-four years. In this prison eleven of his eighteen children were born. His eldest son, Francis Tregian, entered the College at Douay in 1586. On leaving Douay, in 1592, he was for two years chamberlain to Cardinal Allen in Rome. He afterwards returned to England and succeeded in buying back his father's lands; but in 1608-9 he was committed to the Fleet himself on a charge of recusancy. He died there in 1619, owing a large bill to the warden for board and lodging. It is this Francis Tregian who had been supposed to be the scribe of the greater part at least of the famous manuscript. The splendid binding is undoubtedly a piece of Netherlands work, and many other things connect the book with the Netherlands. . . . The theory of the circumstances of the book's compilation is, then, that the actual book, bound as it is now, was bought by Francis Tregian in the Netherlands, and that, during his imprisonment in the Fleet, he wrote out from musical manuscripts in his possession the transcript which has been, in some cases, the only means of their preservation."

In regard to those notational snares which beset the transcriber on every hand, Mr. Fuller Maitland said:—

"One of the greatest and most serious difficulties in the task of reducing this music to modern notation lies, of course, in the department of accidentals. Everyone who has scored a madrigal from the original part-books knows how very much is left to the imagination of the singers in this respect. The truth, of course, is that the laws of *musica ficta* were so generally understood by all musicians until the end of the sixteenth century at least, that all who could sing the parts could be trusted to put in the required flats and sharps in their own part."

There are many points of supreme interest discussed in the Introduction—such, for instance, as the Notation, Accidentals, Time signatures, Ornaments, &c., of this venerable Virginal volume. Here is a typical extract:—

"In the history of musical notation, there is no more important document than the Fitzwilliam Virginal Book. Transcribed from MSS. of widely different dates and degrees of correctness, by one writer, the pieces, which range from about 1550 to 1620, are so varied in style that almost all the resources of the time, as regard the writing down of music, must have been exhausted. The period is a peculiarly interesting one, since it marks the point when the old systems of musical theory, as well as of musical notation, were beginning to give place to those which are now observed and when the modern laws were only in a very incomplete stage of their development."



FAC-SIMILE (REDUCED) OF FOLIO 13 OF THE FITZWILLIAM VIRGINAL BOOK,  
SHOWING THE CONCLUSION OF JOHN MUNDAY'S "FAIRE WETHER" FANTASIA.  
*Original size, 12 x 7½ in.*



BARS 2, 3, AND 4 OF THE ABOVE FAC-SIMILE IN MODERN NOTATION.

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Equally interesting and instructive are the observations upon the barring of the music, e.g.:—

"It is necessary, in order to understand the system on which the bars are used in the MS., to remember that the bars are entirely independent of the time-signature. This latter has only to do with the proportional values of the notes to each other; the bars are merely, at this period, a convenient help to the player's eye, and although they usually follow the rhythmic outline of the composition pretty closely, yet they are often very irregular."

These two volumes, containing upwards of 900 pages, form a monumental contribution to the history of English instrumental music. Herein will be found many compositions by Dr. John Bull, William Byrd, Giles and Richard Farnaby, Orlando Gibbons, Thomas Morley, John Munday, Thomas Tallis, and other old-time worthies. The books are admirably printed and enriched with two fac-similes reproduced from the original MS. in the Fitzwilliam Museum. Their dedication to the Queen is in the highest degree appropriate.

#### OCCASIONAL NOTES.

MR. TREE has issued an interesting little pamphlet in connection with his charming presentation of Shakespeare's "Midsummer Night's Dream," at Her Majesty's Theatre. Under the sub-heading "Stage versions and stage history," we learn that in 1631 the play was represented at the house of John Williams, Bishop of Lincoln. On this episcopal occasion it seems to have so incurred the displeasure of the authorities that they caused the actor who represented *Bottom*, the Weaver, to sit in the porter's lodge with an ass's head upon his shoulders from six o'clock in the morning until six o'clock at night. In 1716 Richard Leveridge, the composer of "The Roast Beef of Old England," wrote the music for "Pyramus and Thisbe," a comic masque, compiled by him from Shakespeare's play, which was produced without success. In 1755 another opera on the same subject, entitled "The Fairies," was mounted at Drury Lane Theatre. Garrick was responsible for this, and into the original play he inserted no less than twenty songs! For more than fifty years the play was shelved until it was revived at Covent Garden on January 17, 1816. For this revival Sir Henry Bishop composed the music, and this, we are told, "was perhaps the only extenuating circumstance in connection with it." Bishop's music continued to be used until 1840.

Not the least attractive feature of Mr. Tree's "Midsummer Night's Dream" is the introduction of Mendelssohn's "immortal music," to adopt the designation of *The Times* critic. It is true that the out and out purist might object to certain interpolations and touchings up; but it is a matter of satisfaction that so close an approximation to the original form of the music to the play has been attained. Mendelssohn composed the overture—acknowledged to be one of the most original pieces of music ever written—when he was only seventeen. On July 7, 1826, he writes: "To-day or to-morrow I shall begin to dream *A Midsummer Night's Dream*." On

August 6—less than a month later—the overture was finished. Pastor Schubring, Mendelssohn's attached friend, tells a pretty story concerning its composition. He says: "The weather was beautiful, and we were engaged in an animated conversation as we lay in the shade on the grass [in the Schönhauser Garten], when all of a sudden, Mendelssohn seized me firmly by the arm, and whispered 'Hush!' He afterwards informed me that a large fly had just then gone buzzing by, and he wanted to hear the sound it produced gradually die away. When the overture was completed, he pointed to the semiquaver scale passage of the violoncellos which makes the modulation from B minor to F sharp minor, and said: 'There, that's the fly that buzzed past us at Schönhauser!'"

MENDELSSOHN brought the score of his overture with him to England, on the occasion of his earliest visit to London, in 1829. The work was first played in England, appropriately enough, on Midsummer night, 1829, at a concert given by Drouet, the flautist, and it was conducted by Mendelssohn. At the same concert he played Beethoven's E flat Pianoforte Concerto, then an absolute novelty in this country. After the concert, the score of the overture was left in the hackney coach by Attwood and—lost! "Never mind," said Mendelssohn, upon being told of it, "I'll make another." He did, and on comparing the new score with the band parts, no discrepancies could be discovered.

SEVENTEEN years elapsed between the composition of the overture and the remainder of the "Midsummer Night's Dream" music; yet there is not the slightest trace of any dissimilarity in style or workmanship—in fact, its perfectness as a perfectly complete musical equipment to the play is one of its strongest features. The first performance in England of the entire music was at the Philharmonic concert of May 27, 1844, conducted by Mendelssohn. We are enabled to give some hitherto unpublished extracts from Mendelssohn's letters to his English publisher, Mr. Buxton (Ewer & Co.), relating to the English publication of the work. On December 13, 1843, he sends the "Scherzo, Notturno, and March" (i.e., the famous "Wedding March"), pianoforte duet, and mentions fifteen guineas as the price. "If," he says, "you wish to have the copyright of the whole for England (pianoforte arrangement and full score)," the price of the complete work (consisting of nine other pieces) "would be the same again as those three"—i.e., thirty guineas for the entire music! He adds that the work was given seventeen times in six weeks at the Royal Theatre, Berlin. A little later he writes to say that the English words will go to the music without any alterations, and proposes that some arrangement should be made with Cramer and Co., who had published the overture in 1829, whereby the entire work could be issued in a complete form. Buxton evidently suggested that a pianoforte arrangement for one performer should be made, as Mendelssohn says he is afraid that "it will be a little difficult." It is not surprising to find that the last reference to the publication contains the word "alterations." But Mendelssohn did not alter his mind in regard to his visit to England. "Since yesterday," he writes to Buxton on March 5, 1844, "I am certain that I shall go to England, and I need not tell you how great a pleasure I anticipate from a stay in your country. I intend to arrive towards the end of April and to bring several new things with me, and to remain several months, and to be very happy in old England!"

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HECTOR BERLIOZ was a proof—if proof be needed—of the truth of the saying “that a man hath no honour in his own country.” As a matter of fact, Berlioz was much more appreciated in Germany than in his native France. So long ago as June 26, 1854, he wrote to his friend Morel that he dreamt of the publication of a complete edition of his works that should be issued in Leipzig. After forty-six years this dream of the great French composer is about to “come true.” Some years ago the heirs of Berlioz agreed to such an edition of the master’s works, which Messrs. Breitkopf and Härtel, of Leipzig, are now publishing. The editorship is in the competent hands of M. Charles Malherbe,

mention of the new edition to English readers suggests some reference to “Berlioz in England.” But that is too large a subject to be treated of in “Occasional Notes.” It may serve for an article, with perhaps some illustrations, to appear in these columns later on in the year. The accompanying portrait of Berlioz is inserted by the kind permission of Messrs. Breitkopf and Härtel.

VERDI was occupied, during part of Christmas week, with completing the work of charity he so nobly began a year or two since, by the erection of a magnificent “Home for aged musicians,” in the



Hector Berlioz

1803-1869.

(From a Photograph taken in 1863.)

librarian of the Paris Opera House, and of Herr Felix Weingartner—the former probably taking special oversight of the literary and research aspect of the task, and the latter eminent conductor being responsible for the musical erudition. The full scores will be issued in fifteen folio volumes at a subscription price of fifteen shillings each; the operas will not, however, at present be published, though their overtures will appear amongst the instrumental music. A pianoforte edition of the vocal works is also to be issued. The Berlioz publication—of which nearly all the instrumental music is almost ready—will take rank with the monumental editions of Beethoven, Mozart, Mendelssohn, and other great composers issued by the great Leipzig firm of Breitkopf and Härtel. This

Piazza Michel Angelo Buonarotti, Milan. Having appointed the administrative council, which includes Arrigo Boito, the composer of “Mefistofele,” Signor Negrini, the author and senator, and Signor Giulio Ricordi, of the eminent music publishing firm, the veteran composer, in a speech lasting over two hours, explained the principles upon which he desired the Institution to be carried on. Finally, the Maestro, having handed the Deed of Gift to the Council, intimated to the latter that he had relinquished the proceeds of copyright of all his works, from January 1, 1900, in favour and as part endowment of the Home. Truly a right royal gift and a noble monument to perpetuate the memory of Italy’s Grand Old Man!

MR. RUSKIN—whose loss, in common with all art-lovers, we deeply regret—uttered some noble thoughts on the art of music. His tastes were perhaps not so classical as those of another great thinker who passed away during the past month—the Rev. Dr. Martineau—but Mr. Ruskin had a great love for music. In his early years he regarded it as little more than “a mere sensual gratification,” and placed it on a distinctly lower plane than his favourite art of painting. “I do not mean to depreciate Music,” he said, “let it be loved and reverenced as is just, only let the delight of the eye be reverenced more.” But he subsequently changed his attitude towards the divine art, and some of his most beautiful thoughts were the outcome of his regard for music. It would be quite possible to give many characteristic extracts from the writings of Mr. Ruskin on the art. Those readers, and there should be many, who would like to further pursue this interesting and inspiring study, may do so from that admirable book, “Ruskin on Music,” compiled by Miss A. M. Wakefield.

ONE or two quotations from the great Seer's writings must, however, be quoted. The first, from “*Fors Clavigera*,” is from a beautiful passage on the ideal education of children :—

“In their first learning of notes they shall be taught the great purpose of Music, which is to say a thing that you mean deeply, in the strongest and clearest possible way; and they shall never be taught to sing what they don't mean.”

Again, in prose which is as pellucid as a babbling brook on a sunny day, he says :—

“The law of nobleness in Music and Poetry is essentially one. Both are the necessary and natural expression of pure and human joy or sorrow, by the lips and fingers of persons trained in right schools to manage their bodies and souls. Every child should be taught from its youth to govern its voice discreetly and dexterously, as it does its hands; and not to be able to sing should be more disgraceful than not being able to read or write. For it is quite possible to lead a virtuous and happy life without books or ink, but not without wishing to sing when we are happy, nor without meeting with continual occasions when our song, if right, would be a kind service to others.”

The last extract relating to music, from “Queen of the Air,” speaks for itself :—

“This, which of all the arts is the most distinctly ethical in origin, is also the most direct in power of discipline; the first, the simplest, the most effective of all instruments of moral instruction; while in the failure and betrayal of its functions, it becomes the subtlest aid of moral degradation. Music is thus in her health the teacher of perfect order, and is the voice of the obedience of angels, and the companion of the course of the spheres of heaven; and in her depravity she is also the teacher of perfect disorder and disobedience.”

It is with peculiar satisfaction that we refer to the article on “Class Singing,” by Dr. W. G. McNaught, which is concluded in our present issue. Dr. McNaught has long been held in the highest repute as an authority on school music, and it may be said without fear of contradiction that no man in this country has had a wider experience or possesses such a thorough grasp of this important educational subject. But it is not every expert who can give his

experience in language so powerful, direct, practical, and eminently readable as Dr. McNaught has done in this useful article. Moreover, as a psychological study in educational methods it should take a high rank; its application is by no means limited to the special subject which forms its theme. Many of our readers will gladly join us in a hearty vote of thanks to Dr. McNaught for his “hints.”

MR. FULLER MAITLAND contributes an essay on “Musicians” to a volume entitled “Unwritten laws and ideals of active careers,” edited by Miss E. H. Pitcairn, and published by Messrs. Smith, Elder & Co. It may be assumed that the various contributors to the book, men of mark in their respective professions, would not raise the etiquette-curtain too high, whereby one is permitted to see too much behind the scenes—in fact, the Editress in her Preface states “it is an Unwritten Law that certain things involving delicate relationships shall not be printed.” Music and musicians form no exceptions to this “Unwritten Law,” and there are “professional secrets which cannot be divulged.” Two extracts from Mr. Fuller Maitland's contribution may serve to show his method of treating a delicate subject. Who amongst concert-givers has not suffered from fear and trembling in drawing up a programme? In this connection, Mr. Fuller Maitland observes :—

It is amazing to observe the many and various devices employed by some of the singers to elude the rules made for the convenience of singers as a class, in their desire to exchange their place in the programme for one nearer the centre. *Prima donne* have been known to go to the printer's workshop and alter the programme at the last moment, after the proof has been sent back by the concert givers. Cab accidents, blocks on the railway, sudden attacks of faintness, stoppages on the part of watches, are commonly alleged as the excuse for late arrival, by singers who consider that their names have been put down for too early a point in the programme.

Singers hold certain opinions of those “dreadful men, the critics.” They may be interested to hear what the musical critic of *The Times* has to say on the etiquette of the Fourth Estate in the discharge of their onerous concert-room duties :—

It is often supposed by frequenters of concerts who see the members of the musical press in conversation with each other, that they are settling what they shall say; the outside public is very apt to sneer and to quote Sheridan's famous line: “When they *do* agree, their unanimity is wonderful.” It will, no doubt, be difficult for these observers to realize that there exists a tacit understanding among critics that each man's opinion is his own private property until it appears in print; there is no interchange of views concerning matters of taste, although matters of fact are freely discussed, and there is every reason they should be. In the press of concerts and musical events it is beyond the power of any human being to be present from the beginning to the end of every concert and opera performed in London, for example; and critics are very often obliged to help one another in such matters as relate to the fact of certain artists having appeared or failed to appear in their place in the programme. Their conversation, apart from this, would be found to consist very much of the same kind of gossip that prevails in any society, and to deal to a surprising extent with topics unconnected with music, or at least unconnected with the particular performance at which they happen to be “assisting.”

It is well known that the critics often have to attend more than one performance in the course of the same evening; therefore the above may be accepted as a contribution to the “ins and outs” of musical criticism, even in a literal sense.

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MUSIC-LOVERS in the Fen country seem to have caught some of the prevailing enthusiasm of the Northern portion of England in regard to musical competitions. We have before us the prospectuses of two such educational music-makings. The first is that of the "North Lincolnshire Musical Competitions," which are to be held at Brigg, on April 30 next. The contests, comprising in all twelve classes, are for village choirs, concerted and solo vocal performances, school choirs, and—most excellent feature—"Choral reading at sight." The first name on the list of the three honorary secretaries is that of Lady Winefride Cary-Elwes, The Manor House, Brigg, from whom all needful information may be obtained. The second event, fixed for May 4, is the Spilsby District Competitions, of which Mrs. Massingberd, Gunby Hall, Burgh, Lincolnshire, is the honorary secretary. At the Spilsby tournament there are to be six classes, which will include school, village, and church and chapel choirs; solo and quartet singing. Dr. W. G. McNaught, who, in the language of the hour, may fitly be termed a Field Marshal in adjudicating tactics, will be the marksman on both the above combative occasions. Both these Lincolnshire Musical Competitions have our warmest sympathy and best wishes for their success.

HERE are some genuine answers to questions set in a school examination paper in music. They should no longer remain pigeon-holed:—

The use of the pianoforte pedals.—One to soften, one to louden the sound.

*Ritard.*—To get quiter.

A chord is notes in harmony.

A chord is a combination of notes played together.

These two passages are different as regards, but alike in notes.

A scale is a number of notes played in alphabetical order. (In another answer "aphabetical order" is given.)

Some scales have more sharps and flats in their signatures than others, because they have the signature of the previous scales and the accidental.

*sf* means to begin soft and then swell.

The last answer is suggestive of fomentations.

THE provincial pressman has been "at it" again. In a notice of a performance of "Elijah" he stated that the principal soprano possessed "a voice of great clarity and flexibility, and her style was direct and strong. If her voice was a trifle cold it was all the better suited to such music as that allotted to the widow." The music of the contralto part "is full of such seductive phrases that it often proves a pitfall to the artiste singing it, and the result is that the sweet is made a trifle too saccharine and cloyed." "The band rendered yeoman service, and the various obligati were beautifully played." The organist "kept that instrument 'within the picture' with great care." Sweetly picturesque!

WAR songs are in the air, and there is much militariness in the melodies thereof. But plenty of scope remains for variety in the titles of these bellicose ditties. The subjoined title, but for its appearance in an actual programme of a concert given before hostilities commenced in South Africa, might be assumed to be that of a song in praise of "Bobs," to adopt Mr. Thomas Atkins's designation of his gallant Field Marshal. Here is the title in question, if not the questionable title—

SONG ... "Roberts Oh, in the Adoro" Meyerbeer.

BOSTON (U.S.) newspapers to hand contain highly appreciative criticisms of Professor Horatio Parker's "The Legend of St. Christopher," performed at the "Hub of the Universe," under his direction, in December last. Two extracts may be quoted:—

A considerable audience listened to the orchestral rehearsals of "The Legend of St. Christopher" on yesterday afternoon. It is pronounced one of the most remarkable pieces of work yet produced by Mr. Parker, and in his warmest and most melodious vein. The dramatic features of the story are strongly brought out by voices and orchestra, and the exquisite spirit of the religious movements can hardly be surpassed. Certainly nothing more full of beauty and meaning has been done by any composer of our time than the passage "On the cross the Lord of heaven died"; and the contrast of a chorus of men voices, as fiends, and the women's chorus singing of redemption (with the angelic purity of the Cecilia's sopranos) was never more effectively made. The whole work is individual, Mr. Parker's own, not "influenced," new, yet keeping throughout the true oratorio tone. It more than meets the anticipations roused by the piano rehearsals, which have been attended with increasing enthusiasm on the part of the Club, and suggests that we need not go to Italy to look for new masters of oratorio. The unaccompanied chorus, "Jam sol recedit igneus," which precedes Offerus's recognition of the Christ, bids fair to be the most perfect musical expression which Boston will hear during the week.

Mr. Parker's oratorio is one of which our country need not be ashamed, and were he related to the Pope, and had the power of the church and the Italian music publishers at his back, the world might hail him as a second Perosi; as it is, we should prefer to call Perosi a distant second to Mr. Parker, save in the matter of dramatic feeling.

SIGNOR GIACOMO PUCCINI's new opera, "Tosca," was first performed at the Constanzi Theatre, Rome, on Sunday, the 14th ult. The correspondent of *The Times* in Rome thus records his impressions of the production of the opera:—

"Puccini's music is throughout sound and sincere, being marked by absence of artifice and of those conscious or unconscious plagiarisms which mar most of the work of Mascagni and Perosi. Melody is sparingly used throughout, and the *Leitmotiven* are carefully kept within reasonable bounds. The music flows along an even, harmonious course, which charms without tiring; and reserve, rather than incapacity, seems to explain an apparent neglect to profit fully by tragic situations in which the drama abounds. The orchestra and interpretation were alike excellent."

A HANDEL Festival is to be held in Bonn during the last week of May next, the principal works to be performed being the oratorios "Saul" and "Judas Maccabæus." The principal Bonn choirs will be reinforced on the occasion by choristers from the neighbouring cities; Musik-director Grüters will be the conductor. The arrangements are in the hands of an influential committee, under the presidency of Dr. von Rottenburg, the curator of the Bonn University, and much interest in the projected Festival is already being manifested, particularly in Southern Germany.

MR. S. COLERIDGE-TAYLOR was married to Miss Jessie Sarah Walmsley, at Holy Trinity Church, Selhurst, on December 30. The bride and bridegroom are both ex-students of the Royal College of Music. Congratulations to the composer of "Hiawatha's Wedding-Feast" and his *cara sposa*.

MARIA PICCOLOMINI, an operatic star of fifty years ago, died in December last. Born in 1836, she came from an old Catholic family and was said to be the niece of a Cardinal. She made her first appearance in England in 1856, when she scored an enormous success in "La Traviata." The strong denunciation of Verdi's opera by *The Times* and several other journals of the day only helped to inflame the Piccolomini "boom." It was a case of the Jenny Lind fever over again. Verses were even written in praise of Pickle-hominy, as a distinguished musical critic of the day said that her name was popularly pronounced. The late Rev. Dr. Cox, in his "Musical Recollections of the last half-century," thus describes the fascinating little exponent of *Violetta* :

"The greatest impostor that ever presumed to present herself before an intelligent musical audience as a *prima donna*—Mdlle. Piccolomini—who, by dint of sheer impudence, managed to lead the habitués, and a very large portion of the public, by the nose. As for singing, she had not an idea of what the meaning of that accomplishment really was. She could no more sing a scale than she could move the Monument! If it had not been an insult to common sense, whenever she came into contact with a difficulty, the manner of her shaking her little head, making a dash at it, and then scrambling helter-skelter through it, would have been amusing. There was one thing, however, very much to her credit—that she never denied her incapacity, but rather honestly and conscientiously admitted the fact. On one occasion she was known to have said, 'They call me little impostor, and they gives me bouquets, and applauses, and moneys; why not be a little impostor?' She, however, proved 'a great card' to Mr. Lumley during the seasons of 1856-7, and was the chief means of his keeping the doors of Her Majesty's Theatre open."

Piccolomini's career as an operatic queen was short, though extremely brilliant. In 1860, upon her marriage with an Italian nobleman, Marchese Gaetani, she practically retired from the stage.

AMONG various seasonable gifts sent to Verdi at Christmastide was one sent by an enterprising Viennese confectioner consisting of a box of biscuits, to which he had given the name of "Otello." The worthy tradesman was rewarded with an autograph letter, couched in the following characteristic terms:—

"Excellent Signor Favero.—As I have been absent from Busseto, I have only to-day, at Milan, received your delicious 'Otello.' I can truly say the *eatable* creation is preferable to that other—the *singable* one. Accept my thanks and greetings.  
G. VERDI."

MANY old Tenterden Street and other friends of Mrs. Blandford (*née* Miss Annie Jane Doory), Licentiate of the Royal Academy of Music, will be glad to hear of the success which has attended her pupils at the recent examination of the Associated Board, the first of its kind, held in far-away Dunedin, New Zealand. Of the twenty-three pupils sent up by Mrs. Blandford, twenty passed. Verily she scored on that occasion in more than a numerical sense, as one of her pupils, a little maiden of thirteen, obtained the highest marks made by the candidates who presented themselves in the practical examinations, senior grade. Such results must be alike gratifying and encouraging to Mrs. Blandford; they are certainly a matter for congratulation from the Mother Country.

PROFESSOR W. L. TOMLINS, formerly of Chicago, who has for many years been known as an educationalist in music-teaching, has now taken up his residence in New York in order to practically work out his views upon the philosophy of music. He says: "I believe that I have discovered in music, not as it is now taught, but as it may be taught, a new force in education. The time-worn view which regarded music as an accomplishment only is fast disappearing, and the most progressive educators are beginning to realise the physical value of music, and to recognise the vital relation it holds to general education." Professor Tomlins expects to visit this country in the spring, when he hopes to have an opportunity of lecturing before the students of the Royal Academy and Royal College of Music.

SIR ALEXANDER MACKENZIE conducted, on the 18th ult., the first part of the Symphony concert (No. 29), one of the admirable series given by the Municipal orchestra, under the direction of Mr. Dan Godfrey, Jun., at the Winter Gardens, Bournemouth. The compositions by Sir Alexander included Professional March and Morris Dance (first time), Overture—"Britannia," "Benedictus," and Ballet music from "Colomba." These attractive works received an excellent rendering by the band and were much enjoyed by an appreciative audience.

SIR RICHARD WEBSTER, Q.C., M.P., the Attorney-General, has been elected President of the Abbey Glee Club, in succession to the late Sir Arthur W. Blomfield.

MR. EATON FANING was admitted to the degree of Doctor in Music at the University of Cambridge on the 18th ult. Congratulations to the music-master of Harrow School.

MR. GEORGE HENSCHEL will form the subject of the biographical sketch in our March number. The same issue will also contain an article of a specially practical nature on "Organ accompaniments," contributed by Mr. Edwin H. Lemare.

#### EDWIN GEORGE MONK.

We much regret to place on record the death of the former distinguished organist of York Minster, Dr. Edwin George Monk, which took place at his residence, East Cottage, Radley, Berkshire, on the 3rd ult., he having exceeded the Psalmist's limit of life by ten years.

The son of George Monk, an amateur musician, Dr. Monk was born at Frome, Somersetshire, December 13, 1819. Music seems to have been in the family, as his youngest brother, Henry Theophilus Monk, showed marked ability. His promising career, however, was prematurely and sadly cut off at the age of twenty-eight by drowning whilst he was bathing in North Wales in 1857. Dr. E. G. Monk (who was no relation to the late Dr. W. H. Monk, the musical editor of "Hymns Ancient and Modern") was a pupil of the brothers Henry and George Field (of Bath) for pianoforte and organ respectively. During a residence in London he attended Hullah's singing classes and took some private lessons in singing from Henry Phillips and from G. A. Macfarren in harmony and composition. His first organ appointment was at

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Midsomer Norton Parish Church, and he was subsequently organist of Christ Church, Frome. In 1844 (*et alii* 24) he was appointed the first organist, precentor, and music-master of St. Columba's College (now at Rathfarnham), founded in 1843 at Stackallan, the mansion of Lord Boyne, near Navan, and removed to Rathfarnham, near Dublin, in 1849. St. Columba's was the first public school in Ireland established upon strictly Church principles. Amongst subsequent holders of the office have been Mr. J. B. Calkin, Dr. G. B. Arnold, Mr. C. Lee Williams, and Mr. H. C. Perrin, the present organist of Canterbury Cathedral.

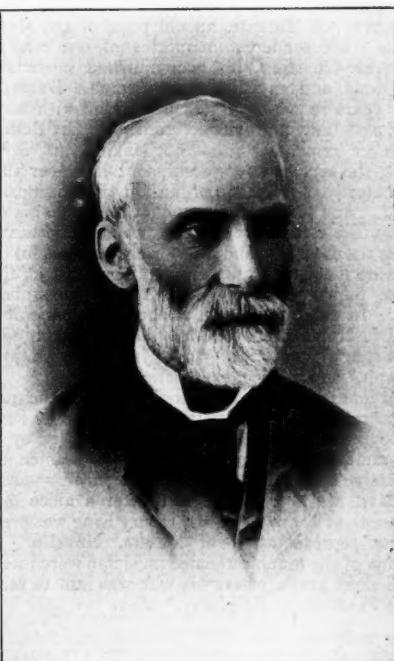
In 1847 Dr. Monk took up his residence in Oxford, where he became a teacher of singing and the first conductor of the University Motet and Madrigal Society. In the following year he was appointed, as at St. Columba's, the first organist, precentor, and music-master at St. Peter's College, Radley, near Abingdon. This post he held for eleven years—1848-59. He was evidently attached to the quiet little village, as he bought a cottage there, and within its walls he passed the last sixteen years of his life and drew his last breath. While at Radley he took the degrees of Bachelor (December 7, 1848) and Doctor in Music (March 15, 1856) at the University of Oxford, his exercise for the latter distinction being a setting, for bass solo and chorus, of words selected from Gray's poem "The Bard."

The great event of his life, however, was his election to the post of organist of York Minster at Christmas, 1858. The York appointment had been held by three generations of Camidges for 103 years, the last of the trio—John Camidge the younger—having died in September, 1858. York proved to be an ideal sphere for the abilities and temperament of so devout a Church musician as Dr. Monk. One of his earliest duties was to superintend the rebuilding of the huge Screen organ, which he re-opened on November 10, 1859. "The Minster was thronged by above 4,000 persons," records THE MUSICAL TIMES for December, 1859, in a full account of the proceedings and a description of the reconstructed instrument, "and the resources of the organ were shown off with admirable effect by Dr. Monk." He also drew up the specification of the Nave organ at York, erected in September, 1863, by Hill. As one who was keenly interested in vocal music, he founded, in 1860, the York Minster Musical Society, its object being "to restore a class of music—madrigals, glees, and part-songs, which in modern days has been much neglected." After twenty-four years' splendid service as "chief musician" in York Minster, Dr. Monk resigned his appointment in 1883, and retired to Radley to end his days. In the previous year he had suffered a terrible bereavement in the death of his wife, to whom he was devotedly attached.

Dr. Monk took up astronomy as a hobby, and was elected a Fellow of the Royal Astronomical Society in 1871, and an Honorary Member of the Royal Academy of Music in the same year. He was a Fellow of the Royal College of Organists from 1866 to 1870, and one of the original members (1874) of the Musical Association. From 1871 to 1883 he was colleague of his friend, Sir Frederick Ouseley, as one of the examiners for musical degrees at Oxford. He was a Governor of St. Michael's College, Tenbury, from its foundation by Ouseley, in 1856, up to the time of his (Dr. Monk's) death. Amongst his pupils were Dr. Swinnerton Heap (the second Mendelssohn scholar) and Dr. M. J. Monk, organist of Truro Cathedral.

Dr. Monk's compositions include settings of Milton's "Ode to the Nativity," Gray's "The Bard," and

Campbell's "Battle of the Baltic," in addition to a Unison Service in A, four anthems, many hymn-tunes, part-songs, &c. But it is chiefly in the important subject of chanting that the deceased musician was most widely known in connection with the music of the sanctuary. As long ago as the year 1850 he issued his "Anglican Chant Book." This was followed (in 1859) by "Chants for the daily Psalms, as used in York Minster." Three years later (in 1862) he collaborated with the late Sir Frederick Ouseley in the issue of the celebrated Psalter with which their names are so closely associated—a Psalter which had an extraordinary circulation and which is still largely used. He also edited "The Anglican Choral Service Book" and, with Ouseley, "Anglican Psalter Chants" (1872) and "Unison Chants for the Psalter" (1892). In conjunction with the Rev. Robert Corbet Singleton he edited "The Anglican Hymn Book" (1868), to which he contributed about forty tunes.



(From a Photograph by Messrs. Hills & Saunders, Oxford.)

THE LATE DR. E. G. MONK.

Dr. Monk was not only the first editor of Novello's Part-Song Book, but he originated the idea half-a-century ago. Old readers of THE MUSICAL TIMES who have preserved their copies will find in our issue of April 1, 1850, the full prospectus of this popular publication. It was announced that the Proprietors "have determined to appropriate £100 per annum, to be expended in musical premiums, and a premium of eight guineas is monthly offered for the best PART-SONG for four voices, composed and adapted to the stanzas given in the current number." The prospectus, dated "St. Peter's College, Radley, March 15, 1850," and signed "Edwin George Monk," was headed:—

Pleasure and innocence ought never to be separated; yet we seldom find them otherwise than at variance, except when music brings them together.—DR. JOHNSON.

And it concluded with the following paragraph :—

The difficulties attending the execution of a Work which is, to such an extent, an original one, cannot but be numerous: it is only hoped that they out-number its defects. However, it is now offered to all "that love or learn music," with the hope that it may prove a healthy impulse to an art "that unites corporal with intellectual pleasure, by a species of enjoyment which gratifies sense without weakening reason; and which, therefore, the Great may cultivate without debasement, and the Good enjoy without depravation."

Dr. Monk and the Proprietors probably little thought when they started "Novello's Part-Song Book" fifty years ago that the series would attain to nearly eight hundred and fifty compositions, and that it would still be in progress in the year 1900.

Mr. Walter Macfarren, one of Dr. Monk's oldest and most intimate friends, thus writes of his personality: "As a man, Edwin George Monk was universally respected for his upright and honourable character. He was beloved for his singular modesty and his characteristic self-abnegation." Dr. Edward J. Bellerby, of Margate, an old pupil of Dr. Monk's, retains "the tenderest memories of one who was a devout Christian, an accomplished musician, a true friend, and an English gentleman. During the many years in which I was associated with him as pupil, assistant, and friend," continues Dr. Bellerby, "I never remember him not taking an earnest part in the service as a worshipper; he never played perfusorily, nor left the organ-loft without a private prayer. And what a Bible student he was in his way! His big Bible in the organ-loft was in constant use during the Lessons, and many were the helpful comments he made *sotto voce*, during the reading of them, to the pupil whose privilege it was to sit beside him." In this connection it should be remembered that Dr. Monk prepared the librettos of Sir G. A. Macfarren's oratorios "St. John the Baptist," "Joseph," and "The Resurrection."

The funeral of Dr. Monk took place in the quaint old church of Radley, on the 9th ult. The Psalms were sung to a chant in A minor composed by him. Four familiar hymns were included in the solemn and impressive service. Amongst the mourners were Dr. and Mrs. Mark J. Monk (the latter a niece of the deceased), of Truro; and Mr. Henry King was present as the representative of Messrs. Novello. The remains of the much esteemed musician were interred in the same grave where his wife was laid to rest on "The Feast of the Epiphany," 1882.

#### MR. F. H. COWEN ON THE TRAINING OF CONDUCTORS AND ACCOMPANISTS.

A PAPER READ AT THE ANNUAL CONFERENCE OF THE INCORPORATED SOCIETY OF MUSICIANS.

THE subject upon which I have the pleasure of addressing you this morning is one which, so far as I am aware, has never yet during your various Conferences been brought before your notice; therefore it seems to me to be of sufficient importance to warrant its selection and to invite your friendly discussion, should you consider this desirable. I think, also, that it is a subject upon which I may perhaps have some slight authority to speak. During the early part of my career I passed some years' apprenticeship as an accompanist to most of the great artists of the time; and in later years I think I may lay claim to having had, perhaps, greater experience in orchestral conducting, in all its branches, than falls to the lot of most English musicians.

But if I have been fortunate in being able to gain my experience little by little, there are many who

are not equally fortunate. Thus it is for the sake of these, and for those younger members of the profession who may be desirous of adopting the career of conductor or accompanist, rather than for those who are already more or less experienced and capable, that I would suggest some means by which they might gain the knowledge of the technique and the rudiments, so to speak, of these branches of our art, which would enable them to enter upon their work with, at least, some amount of excellence and confidence when the moment comes for them to put such knowledge into practice.

Conducting, as you all know, is no longer what it was at the beginning of the century. With the substitution of the baton for the violin bow, and with the gradual and ever-increasing development of music and orchestral resources, conducting has attained to so much importance that it has become to-day a real art, perhaps the greatest, as it is the most subtle of all the executive branches of music. The greatest because it is, or should be, the spirit that guides each individual effort, and leads all, in combination, towards the successful artistic interpretation of the highest form of musical art; the most subtle, because none but those under its immediate influence and control quite realise the power for good—or bad—which it exercises over their performances. A conductor cannot rise to any degree of real eminence without he possesses those rare innate qualities which, in every case, place the true artist above the rank and file of his brethren; but I cannot help thinking that given some natural aptitude, it is quite possible to become at least a fairly capable conductor with tuition and experience.

The actual technique of conducting can, I contend, be learnt by a musician of ordinary intelligence; the firm, decisive beat in forcible passages; the delicate beat in the pianos; above all is the clear beat. A good conductor should never allow the forces under his command, however experienced they may be, or however familiar the music to them, to imagine for themselves in what division of the bar they are playing (I once saw an eminent *chef d'orchestre* in the past give six down beats in a bar of six-eight time, but my esteem for him was considerably lessened for ever afterwards).

Then there is the knowledge of when to beat two in a bar, when four, the correct *tempo* of a piece, the compass and capabilities of each instrument in the orchestra, light and shade, the bringing out of certain parts or phrases, the subduing of others, the accompanying of recitatives and other vocal music; all this can, I feel confident, be learnt by the would-be wielder of the baton. I am afraid it is beyond the possibility of realization to hope for a school for the separate instruction of conductors, but I do not see why the art should not be taught in all our principal institutions in the same way as the pianoforte, or the violin, or singing.

I remember that when I was a student at the Berlin Conservatoire we used to have weekly meetings with a small band, consisting mostly of strings and a pianoforte, when each student had to take his turn in conducting some overture or a movement of a symphony, the score of which he had previously taken home to study for a week or two. I believe that occasionally at the orchestral meetings at our music schools a student is permitted to conduct a trial of his own compositions; but I think I am not wrong in saying that these practices are usually directed by the orchestral professor of the institution—if I err in this matter, I beg to offer my apologies. But what I feel is wanted, and so much to be desired, is the establishment of regular weekly practices for the

benefit of students aspiring to become conductors. If a complete orchestra is not available, let there be only strings and wood-wind, or strings and pianoforte. Let each student in turn have the baton placed in his hand, as one would place the violin and bow in the hands of the would-be violinist, and let him begin from the beginning, and, with the professor at his side, gradually learn the technique of the art, and gain that confidence which is one of the most important preliminary steps towards success.

I would even advocate preparatory classes with pianoforte only, or private lessons on the same plan. Most of the essentials to which I have already alluded, and which constitute the grammar of conducting, can be at least studied, if not entirely mastered in this way, the professor at the pianoforte, with a duplicate score, forming for the time being an imaginary orchestra, *following*, not leading the student-conductor, correcting him when wrong, suggesting points of detail, and generally instructing him in all the initial points of beat, tempo, phrasing, &c., thus preparing him for the higher task of dealing with genuine forces and real tone colour. Above all, the student should make a study of the scores of all the great masters, both orchestral and choral, classical and modern, until he has mastered their minutest detail. This is as necessary a part of his preliminary training as is the reading and study of books on law or medicine to the embryo barrister or doctor. The suggestions I have just made apply not only to the young aspirant, but equally to those musicians throughout the country who, from lack of sufficient opportunity, find themselves somewhat hampered when the occasion arises for them to direct an orchestra.

I would wish it to be thoroughly understood that I am only speaking generally, and that my remarks are not addressed to those who are, fortunately, able to cope successfully with the difficulties of such a position at which I have already hinted. But there are doubtless not a few who, through no fault of their own, find the task a heavy one, and succeed but indifferently. I do not desire to speak disparagingly of their efforts when I say that some previous training, such as I have suggested, might often bring out any latent qualities they may possess, and enable them to carry through their duties with greater satisfaction to themselves and advantage to the performances. I think they would be the first to agree with me that there can be nothing demeaning in the desire to perfect oneself in any art, and if it be once understood that the technique of conducting can be taught—as I contend it can—why should not those who feel themselves in any degree deficient endeavour to benefit thereby in the same way as they would if they aspired to be singers or instrumentalists?

The musical development of the country and the education of the public are perhaps more dependent upon those who guide the performances of works than upon the performers themselves. To a very large extent the Provinces draw upon London for their soloists. But the conductor is usually a musician of local standing, and it is to his successful interpretation of the works he directs that we must look for the holding of that high standard throughout the country, which means the continued growth of musical taste and intellectual appreciation.

If I have devoted the greater part of my remarks this morning to the training of conductors, it is not because that I do not consider the art of accompanying at the pianoforte of the same importance, but because such that I have said applies equally to both. The accompanist, like the conductor, has to study correct tempo, light and shade, to know when to allow his

part to become prominent, when it is to be subdued, how to follow, and to be in sympathy with the singer. Added to this, he should be, or should have been, a good pianist, able to play the most difficult passages, and he should also be capable of transposing at sight. Indeed, I almost think that he requires a greater combination of gifts than the conductor; but, given the first essentials of good pianism and a sympathetic touch, he, too, with study and tuition, can become more or less efficient and capable in his art.

I would pursue the same plan with regard to the training of an accompanist as I have laid down for the conductor. I would make him study the accompaniments of vocal and instrumental music of all styles, in the same way as he would a pianoforte piece, and then, with a vocalist or instrumentalist to sing or play the solo part, and an experienced professor seated near him, instruct him in all those details which go to make an artistic and tasteful interpretation of the music. For it is a mistake to imagine that accompanying does not require the same artistic qualities as other branches of music. Think of a Schubert, a Schumann, or a Brahms song, without the same equal grasp of its inner depth and beauty on the part of the accompanist as on that of the singer! How much of its effect is lost! I am aware that by many accompanying is considered to hold an inferior position to solo playing, perhaps because its very nature renders it and its exponent less *en evidence* than the art of the soloist; but it is as much a subtle factor, unconsciously felt if not actually recognised by the public, in a successful performance as is its prototype—orchestra accompanying.

As regards opportunity, the accompanist has a hundred more chances of gaining experience than the conductor. Every day there are given numberless concerts all over the country, the success of which is increased, or marred, as the case may be, by the efforts of the accompanist. I cannot but feel that this particular branch of our art has been more neglected than it deserves, except in a few noteworthy instances, and it might be well worth while for some of our young students of the pianoforte to devote themselves to its serious study. It is only given to a few pianists of exceptional talent to rise to anything beyond a subordinate position in that career, or to do more than eventually earn their livelihood by teaching; whereas by employing their pianistic abilities as a means of becoming proficient in the art of accompanying, they would supply what is a constantly felt want, and create for themselves a lucrative position in a branch of the art which at present is but inadequately filled.

I feel that I have occupied your attention quite long enough. I have brought this subject before your notice with the desire and hope that I may obtain your views and opinions on the subject as compared to my own. I would once more repeat that my remarks have been made in a general and widespread sense. I have endeavoured to show that I am not incognizant of the talent and capabilities which already exist in these directions. But as we possess in this country many vocalists and instrumentalists of the first rank, and are fast raising up around us a school of composers, so would I wish to see these other branches of the profession equally well and numerously represented; and, moreover, to obtain for their disciples that preliminary training which would ultimately help them to place the executive and creative efforts of their colleagues before the public in the best possible light, and to lead them a long way upon the road towards becoming the efficient conductors and accompanists of the future.

## CHURCH AND ORGAN MUSIC.

## A FOUNDLING REHEARSAL.

THE Foundling Hospital has musical traditions somewhat akin to the unique. Handel was one of its "Governors and Guardians." He presented to the chapel of the Institution a three-manual organ, which he "opened" with a performance of his "Messiah." Subsequent renderings of the great oratorio, under his own personal direction, brought to the funds of the charity the sum of nearly £7,000. The first organist (in 1750) was John Christopher Smith, Handel's right-hand man and amanuensis. Other holders of the office—for which Samuel Wesley once competed—have been John Immyns, William Russell, J. C. Nightingale, C. E. Willing, and Myles B. Foster.

The Sunday services of the Foundling Hospital Chapel have long been a feature of interest to country and American cousins who visit this "smoky nest." Through the courtesy of the present organist, Mr. Davan Wetton, we were enabled to attend a recent rehearsal. This is held on Saturday morning in the girls' schoolroom, to the accompaniment of a grand pianoforte. The children's choir consists of about 100 girls and 50 boys (1st and 2nd trebles and altos). The rosy-faced little maidens do not appear on Saturdays in those captivating caps which form so characteristic a feature of their "Sunday best." The professional choir of six ladies and gentlemen—a choir in itself, with all the attributes of fulness of tone, perfect phrasing and blending, and purity of voice—are in attendance. At present it consists of Miss Elsie Mackenzie (soprano), Miss Marion Severn (contralto), Mr. Samuel Masters and Mr. Edwin Moss (tenors), Mr. Arthur Barlow and Mr. Ben Grove (basses).

The excellent training which the children receive at the hands of Mr. Wetton at once manifests itself: there is an entire absence of that coarse tone which so often asserts itself in boys and girls found in such institutions. The Psalms are sung with commendable deliberation and due attention to clear articulation. The children first sing the melody of each chant to "oh" and "ah," as a sort of "tune up." The verses are sung antiphonally—first by the children (melody only) and then by the professional choir, of course in harmony. The effect is "mighty pleasant," as Mr. Pepys would say. Garrett in E is the service, which the children know quite well and seem to enjoy its melodiousness; the verse parts are sung by the professional choir. The anthem, Goss's ever-fresh "Wilderness," is similarly treated. Although the children have not sung the anthem for about a year, they sing it without hesitation; its tunefulness—oh! for more Goss-like melody in church music—has evidently imprinted itself on these young folks' memories. A hymn-anthem—to be sung on the next day "at the request of the Treasurer"—follows. It is a setting by Mr. Wetton for soprano solo and chorus of Wesley's familiar words, "Jesus, Lover of my soul," written for the Foundling choir. The hymn-anthem was introduced here by Mr. Myles B. Foster, who wrote his celebrated "Oh! for a closer walk with God" during his organistship. A congregational hymn, to a tune by Mr. Edwin Moss, concludes the rehearsal, which proceeds with great smoothness and with commendable attention on the part of the children. Mr. Wetton, who has held the appointment of organist and director of the choir for seven years, takes a warm interest in the training of his young charges, with whom he appears to be on very good terms. We hope on some future occasion to give an illustrated article on the Foundling and its musical associations.

## "PILLS FOR CANDIDATES."

Adopting a title used by the late Mr. J. W. Davison in reprinting some musical examination papers in the pages of the defunct *Musical World*, it may serve to call attention to a little booklet of twenty pages by the late Dr. Gauntlett. In the year 1859 there was evidently a vacancy in the organistship of Sydenham Episcopal Chapel. The umpire was Dr. Gauntlett, who printed a series of "Questions for Candidates" on that competitive occasion. It should be remembered that these interrogations were published long before candidates had any experience of the Royal College of Organists' examinations. Gauntlett's five "preliminary questions" included such a domestic enquiry as "Are you married or single?" There are no less than sixty-three technical questions. Some of them are curious reading even in these much-examination days. Subjoined are a few specimens:—

Of all the cathedral chants, which, in your opinion, are the three best single and the three best double?

How many minutes are required for the chanting of the "Te Deum"?

Which is the most difficult verse in the Psalter to chant properly?

What time is required for singing four verses of a long measure hymn to a cheerful tune, with three short symphonies?

What are the geometrical extremes of the centre C in the key of C?

Why is tune a part of time?

A chord is not the cause of a chord. What is the cause of a chord?

Amongst the four "exercises" was the following:—

Write a tune in short score, and in four parts, in the key of B flat major, to the following verse:—

The day is past and gone,  
Great God, we bow to Thee;  
Again, as shades of night steal on,  
Unto Thy side we flee.

Who was the successful competitor for the Sydenham vacancy on that sixty-eight-question examination occasion in the year 1859?

## SWEELINCK AT ST. PAUL'S CATHEDRAL.

There was included in one of the recent Carol services in St. Paul's Cathedral the fine five-part motet, "Hodie Christus Natus est," by the greatest of Dutch organists, Jan Pieterszoon Sweelinck (1562-1621). Notwithstanding the strictness of their counterpoint and their leanings towards the style of the old polyphonic writing, the vocal works of Sweelinck are characterised by a general freedom of effect and a refreshing tunefulness in the part-writing rare in the music of that period. The St. Paul's Choir, who sang from the edition of the "Hodie" prepared by Mr. W. Barclay Squire, gave a most praiseworthy rendering of the old Netherlander's music. The work was, of course, sung without accompaniment, and the pitch was strictly maintained throughout. Sir George Martin and his excellent choir are to be congratulated upon the attainment of such admirable results in the too much neglected domain of pure choral music.

## HYMN-TUNE QUESTIONS.

Is it an easy thing to write a good hymn-tune? And is simplicity a *sine qua non*? These questions are suggested by two extracts from letters written to the late Dr. E. G. Monk thirty years ago in his capacity of Editor of "The Anglican Hymn-Book." Sir John Goss wrote: "In my opinion a good tune is a difficult thing to produce.... I am not proud of anything I have done in that line, and I should be glad to find I had produced a really good tune—in my own as well as in other people's opinion." In

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sending a contribution to Dr. Monk's book, Sir Sterndale Bennett wrote: "You will see that I have treated the hymn in a very simple manner. My experience since the Chorale Book leading me to the desirability of this. In an oratorio with accompaniment it is a different matter. Should you wish me to elaborate the tune, I shall be very glad to do so, or give you new harmonies for the last verse." The tune to which Sterndale Bennett refers is doubtless his setting in F minor of "The radiant morn hath passed away" (No. 25 of "The Anglican Hymn Book"). Dr. Monk seems to have accepted the composer's offer, as the last verse, indicated to be sung "voices in unison," has "new harmonies," as compared with the four-part version.

Impressiveness was the characteristic note of the interpretation of Mendelssohn's "St. Paul," in St. Paul's Cathedral, on the 25th ult. It was quite evident that the service was a labour of love, consecrated with devotional spirit on the part of all those who took part in it, from Sir George Martin to the smallest chorister. What could more fitly celebrate the Feast of the Conversion of St. Paul in the Cathedral which bears that great Apostle's name than the strains of Mendelssohn's music?

The Liverpool Church Choir Association seems to be making good headway. No less than 600 choristers, representing twenty churches, have joined the Association. Therefore the prospects for the forthcoming Festival, to be held in St. George's Hall, Liverpool, on April 24, are decidedly encouraging.

A complete collection of the hymn-tunes composed by Sir John Stainer is in the press and will shortly be issued by Messrs. Novello.

The Rev. Canon Henry Twells, the author of the familiar and beautiful hymn "At even, ere the sun was set," died at Bournemouth, on the 19th ult., aged seventy-six.

#### ORGAN RECITALS.

It is proposed to insert in this column, from month to month, two organ recital programmes typifying concert-hall and church performances on the "King of instruments." The first is that of a Saturday afternoon recital given by Dr. A. L. Peace, in St. George's Hall, Liverpool. Admission to these performances is 6d., but on Saturday evenings, when Dr. Peace puts forward a more popular programme, admission is 1d., with reserved seats at 3d. Each recital lasts one hour and consists entirely of organ music. Not the least interesting and educational features of the recitals are the pithy "programme notes" contributed by Dr. Peace, which so greatly add to the interest and understandableness—if the term may be allowed—of these municipal music-makings on the banks of the Mersey. As he has written about 500 of these "short commentaries," it is possible to estimate the extent of his répertoire.

1. Organ Sonata, No. 1 .. . . . Mendelssohn.
2. Andante di molto, F major (Symphony in C) .. . . Mozart.
3. Prelude and Fugue, G major (Peters, Vol. 2, No. 2) .. Bach.
4. (a) Song, "Who is Sylvia?" .. . . Schubert.
5. "Rhapsodie sur les Cantiques Bretons, No. 2" C. Saint-Saëns.
6. "L'heure de l'ange" (Fantaisie Pastorale) Léfebure-Wély.
7. Marche aux Flambeaux, No. 2 .. . . Meyerbeer.

Mr. Walter Alcock, assistant-organist of Westminster Abbey, recently gave the following selection at Holy Trinity Church, Sloane Street, of which he is the organist. His programme may serve as our second specimen—a church organ recital.

1. Fantasia on the tune "Hanover" .. . . E. H. Lemare.
2. Suite for Strings and Organ (Op. 149) .. . . Rheinberger. Violin—Miss Marian Jay. Violoncello—Mr. J. Renard.
3. Andante from Sonata in F (Op. 82) .. . . Silas.
4. Siegfried Idyll .. . . Wagner.

From a large number of programmes received during the past month we select the following for mention:—

Dr. G. F. Huntley, St. Mark's, New Barnet; Mr. Walter Heaton, Methodist Episcopal Church, Reading, Pa.; Mr. W. J. Stobart (who played Stainer's "Jubilant March") St. Peter's, Stockton-on-Tees; Mr. H. J. Davies, Christ Church, Bath; Mr. Alfred H. Allen, St. Clement's, Ilford; Mr. Arthur Docksey, St. Aidan's, South Shields; Mr. Ernest H. Smith, St. Bede's, Liverpool; Mr. R. H. Whall (who included his own arrangement, for organ, violin, and clarinet, of the *Andante* from Schubert's Octet), St. Mary's, Chepstow; Mr. David Stephen, Ogilvie Free Church, Dundee; Mr. T. H. Collinson (who played Corelli's Eighth Concerto), St. Mary's Cathedral, Edinburgh; Mr. R. E. Parker, Wilmslow Parish Church; Mr. H. T. Gilberthorpe (who played an "Allegro in G" by Dr. Dupuis), at SS. John Baptist and Felix, Felinstowe; Mr. William Rigby, New Road Congregational Church, Bury; Mr. Herbert W. Jones, Bothwell Parish Church; Mr. H. Wells, Christ Church Cathedral, New Zealand; Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool; and Mr. W. W. Starmer (who played an "Introduction and Toccata" by John Stanley, the blind organist), St. Matthew's, Northampton.

Special reference must be made to a recital given by that admirable player, Mr. E. H. Thorne, at St. Lawrence, Jewry, for the benefit of Mrs. George Cooper, widow of the late Mr. George Cooper, the third bearer of that distinguished name. Mr. Thorne's programme included his own Overture in F, Bach's C major Fugue, S. S. Wesley's *Andante* in F, and Best's "Fantasy on English Christmas Carols." At a special "war service" held at St. Peter's, Chertsey (organist, Mr. F. Monk), Dr. Walford Davies's choral hymn, "Hymn before action," was sung, Mr. E. Head taking the solo.

Halifax is to have a new organ, to cost £2,400, in its Public Hall. The instrument is the generous gift of Miss Elizabeth Porter, of that Yorkshire town, in memory of her brother, Mr. Samuel Porter. It is not surprising to learn that the municipality of Halifax has gratefully accepted Miss Porter's offer. Sir Theodore Martin has presented a new organ to Llantysilio Parish Church, near Llangollen, where an alto-relievo in pure white marble of Helen Fauci (Lady Martin) was recently erected in the chancel.

The following candidates were successful in obtaining the Diploma of Fellowship of the Royal College of Organists at the examinations held last month:—

- Mr. W. H. Bullock (Haverill), Mr. A. N. Bulmer (Sunbury-on-Thames), Mr. G. Dyson (Halifax), Mr. R. H. Mort (Pendleton), and Mr. E. B. Slinn (Boscombe).

#### ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Alfred W. V. Vine, Tewkesbury Abbey.

Mr. Allan Paterson, St. Paul's Church, Greenock.

Mr. R. Wilkinson, organist and music-master, All Saints' School, Bloxham.

Mr. G. S. Roper, organist scholar at Corpus Christi College, Cambridge.

Mr. Alfred T. Atkinson, Wesleyan Church, Bow.

Mr. James Lister, Cotham Wesleyan Church, Bristol.

Mr. William Henry Murray, St. Colman's Cathedral, Queenstown (co. Cork).

Mr. C. H. Duffield, Parish Church, Prestwich, Lancashire.

Mr. S. P. B. Smith, Parish Church, Londonderry.

Mr. Arthur Gosling, Holy Innocents' Church, South Norwood.

Mr. Reginald S. Barnicot, organist and music-master of Framlingham College, Suffolk.

Mr. H. T. Gilberthorpe, Parish Church, Old Hunstanton.

Mr. W. Ratcliffe, St. Alban's, Teddington.

Mr. C. J. White (Alto), Llandaff Cathedral.

Mr. W. J. Higginbottom (Tenor), St. Peter's, Great Windmill Street.

Mr. E. Barrie Maund (Lay Clerk), St. Michael's College, Tenbury.

## REVIEWS.

*Schottisches Concert für Pianoforte mit Begleitung des  
Orchesters.* Von A. C. Mackenzie. Op. 55.  
[Leipzig: Fr. Kistner.]

THIS work was introduced to London amateurs at one of the Philharmonic concerts last season, the solo executant being M. Paderewski. Naturally, a composition of important dimensions, elaborate structure, and crowded with significant details could not be judged with assurance under the conditions of a first hearing. It is now published and can be studied at leisure by those who would make complete acquaintance with a work destined, we think, to a high place among the composer's achievements, and also in the list of its kind.

The concerto is entitled "Scottish" for good and sufficient reasons. But, except in the *Finale*, we do not find the broader and more obvious characteristics of Caledonian national music. The nationality is, however, plainly suggested in many touches, while throughout one feels the influence of the Scottish spirit, and of those traits which distinguish the Celtic genius in music from all other. Adding to this that the work is profoundly thoughtful, brilliant in expression, and wrought out with a rare combination of daring and patience, it must be obvious that here we have something upon which the pains of a student cannot be wasted.

*Allegro—E minor, 4-4.*

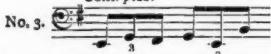
The construction of the leading movement is new. At any rate, we know nothing exactly like it, nor even approaching to a near resemblance. There is, of course, an approximation to established form in the exposition of the matter constituting the first subject before the solo instrument enters, but, on the other hand, no reference is made to the second (really the principal) theme. It appears noteworthy also that the leading subject is not a set melody conceived beforehand, so to speak, and dropped into its place linotype fashion. Its sections grow out of several figures and passages, and having no vital connection one with another, yet come together in easy relationship. It is necessary to illustrate this by examples. In the first place, we find a horn solo—



which may be regarded as the text of the movement—as that to which all the argument returns with seeming inevitableness. We should note particularly the triplet figure before going on to a passage of two detached phrases scored for full orchestra—



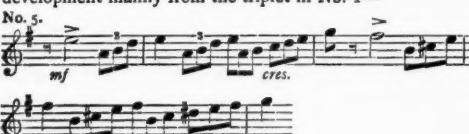
Repeating No. 1, the composer gives a triplet figure to the celli—  
Celli. *pizz.*



This also is important, and much will come out of it, but first we have a more complete subject developed from Nos. 1 and 2—



These extracts sufficiently exemplify the point they are here cited to prove, but account must be taken of a development mainly from the triplet in No. I—



Such are the materials of the first section, which is, for the most part, orchestrated with fulness, and remarkable for energy. It ends abruptly with No. 3, in unison of wood-wind and strings, followed by a pause.

Now the pianoforte, beginning its work, enters with a solo in the nature of a *cadenza*. It employs several figures which have already appeared, notably No. 3; stops abruptly in the antepenultimate bar, and leaves the close to bassoons and strings, which repeat, in unison, an abbreviated form of No. 1. The next section (*Allegretto*, 12-8) has a subject freely developed from No. 3, and based upon a dominant pedal. In its animated exposition both pianoforte and orchestra take part antiphonally, but this is not so much an independent division of the work as an introduction to, and an attendant upon, the set melody constituting the main theme of the movement; in the second capacity furnishing interludes as a set off against the sedate strains of the subject. The *tempo* has now changed to *Andantino*, but the 12-8 remains, and in that measure the pianoforte sings the new melody—one of much beauty and rhythmic freshness—



Upon this subject, which is promptly repeated, No. 3 is an assiduous attendant, the triplet figure everywhere pervading the accompaniment as well as the interludes. The melody ceasing, No. 3 resumes its sway till the *Andantino* closes with another varied form of No. 1, in unison of bassoons and strings as before—



The *Allegretto* and *Andantino* are now repeated with B major as the principal key, after which the melody is somewhat largely developed, in quicker time and with more emphatic utterance, the pianoforte being still the chief exponent. So the movement marches to another *cadence* and a peroration which includes the melody and leads to a *Coda (Maestoso)*, wherein No. 2 alternates with *cadence* in a novel and effective form. The Scottish atmosphere surrounding this movement is obvious, and equally so is the element of fantasia which takes the place of ordered and orthodox form. But each feature is quite consistent with the other, and in that fact lies the warrant of both.

The first movement leads into the second—

*Molto lento—E major, 3-4*

—a slow modulatory passage for pianoforte serving as a connecting link, and coming to a pause on the dominant of the new key.

Trumpets, trombones, and tuba, which take part in the first movement, now stand out, leaving the second to the usual wood-wind and strings, with horns, drums, and, of course, the pianoforte. At the outset all the strings are "muted" save the celli, these having thematic passages which it is desirable to make prominent. As regards the national character of the music, in this case nothing need be said. Frequent recurrence of the "snap" would alone serve to proclaim it. The principal theme, entrusted to the pianoforte, is strongly marked—



After repetition an octave higher, a continuation unfolds itself, and had better be displayed here—



This, briefly expanded, is followed by an episode wherein large use is made of antiphonal passages for orchestra and pianoforte, after the fashion of those which open the slow movement in Schumann's Concerto, only more elaborate. Save for one passage wherein a melodic idea, noticeable in the brief discussion of the melody, is ingeniously worked out, the antiphony runs through the episode.

Later, the short detached phrases so largely used in this movement are confined to the pianoforte, and displayed against a background of impressive harmony (horns and bassoons) connected with steady repetition of the principal rhythmic figure—



in the principal theme. At the close of this section the pianoforte again refers to the melody, and, in conjunction with the orchestra, deals freely with the more salient features in it. This section, indeed, is an example of quite elaborate development, being crowded with interesting details. Yet the strength of the conception is not frittered away upon comparative trifles. The music is purely homogeneous, and its elaborate expression serves a single and obvious end. The peroration (*meno mosso*) brings a change to comparative simplicity and closes the movement in a very beautiful and even touching manner. To my mind, the whole of the *Lento* deserves careful inspection by those who would understand the composer's art and measure his resources.

*Allegro vivace (ma non presto all' principio)—  
E minor and major, 2-4.*

There is no link between the slow movement and this *Finale*, which appropriately stands alone in its rude strength and rough humour. Hearing it, one becomes conscious, so to speak, of brown heath and shaggy wood. There is no mistaking the atmosphere, nor would it be mistaken were there less of the "Scotch snap" and other specialities in the national strains of our Northern neighbours. The leading section, full of exuberant life, appears in the nature of an introduction. It is largely built upon a dominant pedal, above which two short phrases assert themselves quite strenuously. The first of these has an unmistakable flavour, and is heard from a bassoon—

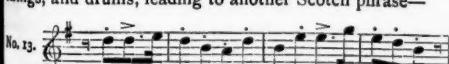


The second, of less importance in the movement generally, is none the less conspicuous here—

Wood.



Note an obvious connection between No. 11 and No. 1. These materials serve for much of the section, which continues with a humorous bit of antiphonal work for *pizz.* strings, and drums, leading to another Scotch phrase—



and to a *coda* which stops abruptly to let in the piano forte with a brilliant series of passages ending in a prolonged trill for wood-wind and strings. Here what may

be regarded as an exordium closes, and the pianoforte proceeds to enunciate the principal theme, already foreshadowed in No. 11—

No. 14. Pftc. molto marcato.



With this, and connected matter, the composer deals at length, in very straightforward and resourceful style; with the utmost energy likewise. Still unexhausted, and without pausing to breathe, he "goes for" a second subject in F sharp major (dominant of the dominant)—

No. 15. Pftc.



On reference to No. 13, we find that this subject, like its predecessor, was foreshadowed in the introductory section. Discussion of the new theme is not prolonged. As though weary at last, the pace slackens, and soon we have a time of comparative calm (*Andante tranquillo, quasi dolente, 6-8*), in which the pianoforte theme is "subtended" by a subject for *celli (sonore)* of striking character—

Celli. sonore.



Having rested, the composer gets again (*sempre accelerando e cresc.*) into his former stride, and enters as vigorously as ever into renewed treatment of the themes already displayed, never slackening until he passes the post—a winner. We cannot follow him through this further discussion. Enough that the *Finale* is rounded off with unexhausted resources, and that so ends a work as remarkable for vigour and freshness as for wealth of musicianship.

J. B.

*As torrents in summer.* Words by Longfellow. Music by Edward Elgar.

*Silent, O Moyle!* Words by Thomas Moore. Irish melody, arranged by Joseph Seymour.

*A Birthday Serenade.* Words by Lady Elvey. Music by Sir George Elvey.

*The Flower that smiles to-day.* Words by Shelley. Music by H. Elliott Button.

*Let Erin remember the days of old.* Words by Thomas Moore. Music by Leopold Dix.

*To Sylvia.* Poem by Francis Thompson. Music by Gustav von Holst.

(Novello's Part-Song Book. Nos. 796—798; 810—812.)  
[Novello and Company, Limited.]

"As torrents in summer" is one of the many attractive four-part choruses found in Mr. Elgar's cantata "King Olaf," but it is complete in itself and forms an effective part-song. The Irish melody allied to "Silent, O Moyle!" has been cleverly arranged by Mr. Seymour as a four-part song, the vocal writing containing several notably effective points.

"A Birthday Serenade" is bright and cheerful, as a serenade for such an occasion should naturally be. The music is simple and melodious, and could be sung unaccompanied without fear of mishap by singers of moderate capabilities. Shelley's pessimistic lines, "The Flower that smiles to-day," have been set by Mr. Elliott Button in a sympathetic manner. The part-writing, which is characterised by commendable simplicity, is interesting, and this part-song should be acceptable to singers.

Peculiar interest is attached to "Let Erin remember the days of old," as it obtained the prize offered by the Feis Ceoil of 1898 for the best original unaccompanied part-song. As will be expected by those who are acquainted with the poet's lines, the music is martial in character; nevertheless it contains considerable variety and some highly effective contrasts. In particular, the significant use made of the opening phrase is admirable.

It should be frequently heard at the multitudinous concerts on St. Patrick's Day. "To Sylvia" is written in legitimate English glee style. It will interest intelligent executants, and if they follow the directions of the composer, who has written with great skill, their listeners will be much pleased by the music's "sweet,feat ways."

*How Music developed.* By W. J. Henderson.

[John Murray.]

MR. HENDERSON is a distinguished musical critic of New York, whose book, "What is good music?" has made him of good repute on this side of the Atlantic. "How music developed" gives some evidence of having been the outcome of a course of lectures; not that it is any the worse on that account—in fact, it is just that note-book character of the volume that is likely to make it acceptable to students. The book is divided into twenty-seven sections, having such titles as "The Birth of Counterpoint," "Evolution of the Orchestra," &c. In thus subjectising his material, so to speak, Mr. Henderson has done better within the limitations of his space than if he had followed a strictly chronological plan with the inevitable "jumbling up" that results from such a proceeding. An excellent feature of the book is its concise and pleasant style. Thoughtfulness is stamped on every page, and dry pedanticism is mercifully absent. Mr. Henderson has the good sense to express his opinions in just a few simple words—friendly like—which makes them so much more acceptable than if they were couched in the opined verbosity that some writers on music—who think they know so much—too often affect. Here is a specimen of Mr. Henderson's critical remarks. Speaking of Bach's "48," he says: "All these preludes and fugues have a note of personal intimacy. Some are playful, some are bold, some are sad, some are full of celestial calm, some are passionately pathetic. The higher qualities of these compositions are their consistency, their sense of fitness, their apparent inevitability."

It may seem ungracious to refer to one or two shortcomings in a book which has undoubted merits. But Mr. Henderson's musical examples have suffered at the hands of his American proof readers, if our surmise is correct that the book was printed on "the other side." Not only are there many misprints, but in two whole pages the key signature (G minor) has been entirely omitted, and the results—should the notes be played literally as printed—would be more curious than euphonious. The opus numbers given to Mozart's symphonies—e.g., 543, 550, &c.—are the numbers in Köchel's catalogue. The whereabouts of the original MS. of "Sumer is icumen in" might have been given. It is in the British Museum, Harleian MSS. 978. The date of the first performance of Handel's "Messiah" (in Dublin) should be April 13, not 18, 1742; and that of the year "1749" for the London performance is wrong. The work was given in Covent Garden Theatre, March 23, 1743, and from 1750 to 1758 annually at the Foundling Hospital under Handel's personal direction. But these blemishes will doubtless be removed before the book reaches its second edition. Nothing but praise can be given for the copious and admirable index, which greatly adds to the practical value of Mr. Henderson's interesting volume.

*Turbarum Voces.* Auctore Guglielmo Byrd. Edited by W. Barclay Squire.

*Out of the Deep.* Full Anthem for Lenten and General Use. Composed by H. Walford Davies.

(Novello's Octavo Anthems, Nos. 618 and 638.)  
[Novello and Company, Limited.]

"TURBARUM VOCES" is a setting by our great Church musician, William Byrd, of the demands and answers of the Pharisees and people as related in Chapters xviii. and xix. of the Gospel according to St. John. The music is in three parts, for soprano, tenor, and bass, and is intended to be sung unaccompanied. Were the aforesaid chapters intoned, with the passages specified given out as directed by the composer, the effect would certainly intensify the significance of the scenes described. The music is remarkable for its directness of expression. The opening is chiefly in solid harmony, but in verse 40 of Chapter xviii. and in verses 3, 6, and 7, containing the cries of the

people, some contrapuntal devices are used with dramatic effect. It should be added that the tenor part might be sung by altos, and that the English text is placed under the Latin. Mr. Barclay Squire has discharged his duties as editor with that conscientiousness which is naturally expected of him.

Dr. Walford Davies's anthem is a very fine example of modern Church music. In it the best traditions of our magnificent store of worship music are preserved, while the resources now at the command of the composer are used with remarkable skill and judiciousness. The music imperatively demands an intelligent and well-trained choir to do it justice, but it does not present exceptional difficulties. A specially commendable feature is the employment of three staves for the organ accompaniment. Moreover, the organ part is admirably laid out to enhance the effect of the voice parts. These are contrapuntal in style, and contain many entrances in imitation which increase the significance of the text. The perfect fitting of the music to the words is, indeed, a special feature of the anthem. In his endeavours to attain this end Dr. Davies has occasionally expanded the usual four-part writing into that of seven parts, but such passages are few. Towards the end there occurs a quintet for two sopranos, two tenors, and a bass, which greatly adds to the effectiveness of the composition. A reference to the opening theme in augmentation and four bars of choral writing of considerable originality bring the work to an impressive close.

*Beethoven.* By Frederick J. Crowest.

*Wagner.* By Charles A. Lidgey,

(*The Master Musicians Series.* Edited by Frederick J. Crowest.) [J. M. Dent and Company.]

THESE two volumes are specimens of mere book-making. It would occupy too much space to point out their shortcomings and literary defects, more especially that on Beethoven. But we should be glad to be directed to the source of any biographical information relating to "Anhang," whose name (!) is given by Mr. Crowest as an "author" in his Appendix A. What would Beethoven have said to any biographer of his who could perpetrate such a travesty as: "a journey which, unhappily, proved to be the last he undertook ere essaying that bourne along which no traveller has yet turned a face." Shades of Shakespeare!

*The National Music of America and its sources.* By Louis C. Elson.

[Boston (U.S.): L. C. Page and Company.]

In this attractively got up book Mr. Elson casts pleasantly upon a subject which has an interest all its own. He states that American music was at first planted in very sterile soil. The Pilgrims were certainly not given to overmuch music-making, and deep-rooted prejudices had to be seriously encountered. Amongst several amusing extracts from old church records in the New World, there is one against "the new way of Psalmody"—i.e., singing from printed music instead of by ear. Here are some of the written objections to the new system (*circa* 1700):—

1st, it is a new way—an unknown tongue. 2nd, it is not so melodious as the old way. 3rd, there are so many tunes that nobody can ever learn them. 4th, the new way makes disturbance in churches, grieves good men, exasperates them and causes them to behave disorderly. 5th, it is popish. 6th, it will introduce instruments. 7th, the names of the notes are blasphemous. 8th, it is needless, the old way being good enough. 9th, it requires too much time to learn it. 10th, it makes the young disorderly.

Equally interesting are the references to the beginning of secular music in New England. As early as 1750, while Handel was yet alive, Stephen Deblouis, a public spirited citizen, built a Concert Hall in Boston. Mr. Elson may well say that the following, from the *Boston Chronicle* of November 1, 1768, speaks for itself: "This is to acquaint the Gentlemen and Ladies that a Concert of Music will be performed on Monday, the 21st inst., at 8 o'Clock in the Evening, at the Music-Hall in Brattle-Street, opposite Dr. Cooper's Meeting-House. After the concert is over, the Gentlemen and Ladies may have a Ball till Eleven."

The Mu

## FULL ANTHEM.

Part of a Prayer, from the Primer set forth by  
Order of King Edward VI. 1553.

Composed by J. STAINER.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegretto. (May be sung without Accompaniment.)*

SOPRANO.      Alto.      Tenor.      Bass.      Organ.

O Boun-ti-ful Je-su, O sweet Sa-viour, O Christ the Son of God.  
 O Boun-ti-ful Je-su, . . . O . . . sweet Sa-viour, O Christ the Son of God.  
 O Boun-ti-ful Je-su, O sweet Sa-viour, O Christ the Son of God.  
 O Boun-ti-ful Je-su, O . . . sweet Sa-viour, O Christ the Son of God.

*Allegretto. d = 82.*

God, have mer-ey up-on us, mer-ci-ful-ly hear us and de-cres.  
 God, have mer-ey up-on us, mer-ci-ful-ly hear us and de-dim.  
 God, have mer-ey up-on us, mer-ci-ful-ly hear us and de-dim.  
 God, have mer-ey up-on us, . . . mer-ci-ful-ly hear us and de-dim.  
 God, have mer-ey up-on us, . . . mer-ci-ful-ly hear us and de-dim.

Copyright, 1900, by Novello and Company, Limited.

The Musical Times, No. 684.

pp

- spise not our prayers. O Boun - ti - ful Je - su,

- spise not our . . . prayers. O Boun - ti - ful . . . Boun - ti - ful Je - su, . .

- spise not our . . . prayers. O Boun - ti - ful, Boun - ti - ful Je - su,

- spise not our prayers. O . . . Boun - ti - ful Je - su,

cres.

O sweet Sa - viour, O Christ the Son of God, have mer - ey up - dim.

O . . . sweet Sa - viour, O Christ the Son of God, have mer - ey up - dim.

O sweet Sa - viour, O Christ the Son of God, have mer - ey up - dim.

O . . . sweet Sa - viour, O Christ the Son of God, have mer - ey up - dim.

cres.

- on us, mer - ci - ful - ly hear us, and de - spise not our prayers.

- on us, mer - ci - ful - ly hear us, and de - spise not our . . . prayers.

- on us, mer - ci - ful - ly hear us, and de - spise not our . . . prayers.

- on us, . . . mer - ci - ful - ly hear us, and de - spise not our prayers.

( 3 )

*pp rall.*

O Boun - ti - ful Je - su,  
*rall.*

O Boun - ti - ful Je - su,  
*pp rall.*

O Boun - ti - ful Je - su, O Boun - ti - ful Je - su,  
*pp rall.*

O Boun - ti - ful Je - su, O Boun - ti - ful Je - su,  
*p*

*pp rall.*

*a tempo.*

Thou hast cre - a - ted us of no - thing, Thou hast re -  
*a tempo.*

Thou hast cre - a - ted us of no - thing, Thou hast re -  
*mf a tempo.*

Thou hast cre - a - ted us of no - thing, Thou... Thou... hast re -  
*mf a tempo.*

Thou hast cre - a - ted us of no - thing, Thou hast re -  
*mf a tempo.*

cres.

- deem - ed us from the bond - age of sin, death, and hell,  
*cres.*

- deem - ed us from the bond - age of sin, . . death, and hell,  
*cres.*

- deem - ed us from the bond - age of sin, death, and hell,  
*cres.*

- deem - ed us from the bond - age of sin, . . death, and hell,  
*cres.*

*mf*

nei - ther with gold nor sil - ver, but with  
 nei - ther with gold nor sil - ver, but with  
 nei - ther with gold nor sil - ver, but with  
 nei - ther with gold nor sil - ver, but with

*cres.*

Thy most pre - cious bo - dy of - fered once up - on the cross,  
 Thy most pre - cious bo - dy up - on the  
 but with Thy most pre - cious bo - dy of - fered once up - on the  
 Thy most pre - cious .. bo - dy up - on the

*cres.*

*Slower.*

and Thine own blood shed once for all for our ran - - - - -  
 cross, and Thine own blood shed once for all for our ran - - - - -  
 cross, and Thine own blood shed once for all for our ran - - - - -  
 cross, and Thine own blood shed once for all for our ran - - - - -

*rall.*

*pp*

*a tempo.*

som ; there-fore cast us not a - way, cast us not a - way whom Thou by

*a tempo.*

som ; there-fore cast us not a - way, cast us not a - way whom Thou by

*a tempo.*

som ; there-fore cast us not a - way, cast us not a - way whom Thou by

*a tempo.*

som : there-fore cast us not a - way, cast us not a - way whom Thou by

*p a tempo.*

Thy great wis - dom hath made, de - spise us not, whom Thou, whom

*dim.*

Thy great wis - dom hath made, de - spise us not, whom

*dim.*

Thy great wis - dom hath made, de - spise us not, de - spise us not, whom

*dim.*

Thy great wis - dom hath made, de - spise us not, whom

*dim.*

Thou hast re - deem - ed, de - spise us not, whom Thou hast re -

Thou hast re - deem - ed, de - spise us not, whom Thou hast re -

Thou, whom Thou hast re - deem - ed, whom Thou hast re -

Thou hast re - deem - ed, de - spise us not, whom Thou hast re -

dim.

deem - ed with such a pre - - cious, with such a pre - cious trea - -

dim. dim.

deem - ed with such a pre - cious trea - sure, such a pre - cious trea - -

dim. dim.

deem - ed with such a pre - cious trea - sure, such a pre - cious trea - -

dim. dim. p

deem - ed with such a pre - cious, such a pre - cious trea - -

dim. dim. p

sure. O Boun - ti - ful Je - su. A - men.

pp slow. Slow. ppp

sure. O Boun - ti - ful Je - su. A - men.

pp slow. ppp

sure. O Boun - ti - ful Je - su, O Boun - ti - ful Je - su. A - men.

rall. pp slow. ppp

sure. O Boun - ti - ful Je - su, O Boun - ti - ful Je - su. A - men.

p rall. pp slow. ppp

Slow.

Also published in Novello's Tonic Sol-fa Series, No. 1122, price 1 $\frac{1}{2}$ d.

o'clock." Continuing, he says: "The tickets were one shilling and sixpence sterling, not an exorbitant price." Church music and dancing seem to have had a curious connection in Boston, as, in 1774, the organist of Trinity Church, advertised that he was about "to open a dancing-school in addition to his musical duties." There are many plums to be picked from this entertaining and readable volume. A list of eighteenth century American Psalmodies on p. 52 has not escaped our notice, and there are other interesting features which we have not space to mention. Mr. Elson has done well. The illustrations and fac-similes add to the attractiveness of this dainty book.

## SHORT NOTICES AND BOOKS, &amp;c., RECEIVED.

*The Musical Directory*, 1900. [Rudall, Carte and Co.] The forty-eighth annual issue of a book of reference that is indispensable.—*The Englishwoman's Year-Book*, 1900. Edited by Emily Janes. [A. and C. Black.] A useful book of reference on a variety of subjects in which ladies are interested, including music.—*The Art of Fugue*. By J. S. Bach. [Breitkopf and Härtel.] A pamphlet of forty-two pages, containing an analysis, by Dr. S. Jadassohn, of the fugues and canons in Bach's celebrated didactic work, "The Art of Fugue." It has been translated from the German into English by Ernest Brentnall and should prove useful and instructive to students of counterpoint and fugue.—*A Kalendar of Hymns Ancient and Modern*, for 1900. [Oxford University Press.] A little booklet, compiled by the Rev. Robert Sealy Genge, of distinct value to the clergy and organists. It contains suggestions for the selection of hymns for every day in the year. A "table of lessons" is also given.—*Wagner's Nibelung's Ring*. Vol. I. [Longmans.] The Rhinegold and Valkyrie "done into English verse" by Reginald Rankin.—*Love Letters of a Musician*. By Myrtle Reed. [G. P. Putnam's Sons.] Twenty-eight amorous fancies in the form of letters, to each of which is prefixed a musical phrase indicating the lover's theme.—*Roll of the Union of Graduates in Music and Kalendar*, 1900. [Musical News Office.] This useful book of reference needs no recommendation. It contains much that is interesting concerning degrees in music and cognate matters.

## LEEDS PARISH CHURCH ORGAN.

## RE-OPENING AND HISTORICAL NOTES THEREUPON.

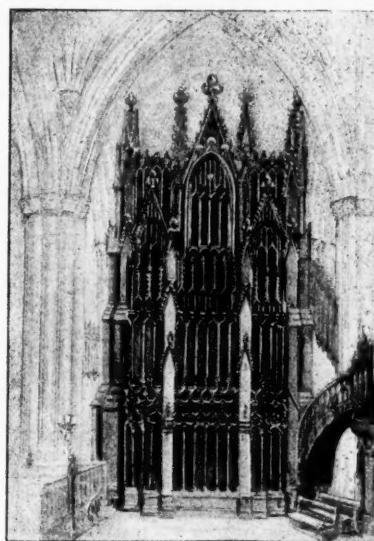
(BY OUR OWN CORRESPONDENT.)

DR. HOOK, the great Vicar of Leeds, was no musician—there is a well known story of his mistaking the Old Hundredth for the National Anthem, and calling for three cheers after its performance—but he thoroughly realised the importance of music as an adjunct to devotion, and not the least of his legacies to Leeds was the daily musical service at the Parish Church. This has been the model for so much "levelling up" in the music of our parish churches that it no longer is as unique as it once was. Its absolute merits are, however, as great as ever they were, for the good work begun by S. S. Wesley has been continued by his successors, R. S. Burton (1849-50), Dr. Creser (1880-91), and the present organist, Mr. Alfred Benton. The organ has long been one of the finest in English parish churches, but in its action and mechanism it was behind the times, a reproach which has just been removed by the important alterations that have been in hand since last July.

Two stops have been added to the great organ, two to the choir, one to the echo, and one to the pedal. An entirely new solo organ, on a separate keyboard, with seven stops, has been constructed, and couplers, pistons, hydraulic engines, action, keyboards, &c., have been renewed or added. The work has been done by Messrs. Abbott and Smith, of Leeds, with the exception of three stops—a trumpet on the great and a double bassoon and Cor Anglais on the solo—which were supplied by the late Cavaille Coll, of Paris. The organ now contains ninety-one drawstops, of which seventy-seven are speaking stops. It includes one stop by Byfield, two by Holt, others by Greenwood, Schulze—to whom its nobility of tone is largely due—Hill, Cavaille Coll, and Abbott and Smith, so that the instrument is now as composite as it is varied.

The reconstructed organ was opened on November 30. On December 5 Sir Walter Parratt gave a recital, and on December 7, with Dr. Sinclair, of Hereford, as organist, the instrument took the place of an orchestra at a performance of Brahms's German Requiem. Spohr's "Last Judgment" was given on December 19, Dr. Armes, of Durham, being the organist, and Mr. Benton occupying his usual post as conductor.

A really valuable memento of the occasion has been brought out in the shape of a pamphlet, which, in addition to a specification identifying the maker of each particular stop in the organ, and a diagram and description of the instrument, contains a number of notices concerning the organ and organists, culled from the Parish Church records. Thus we are furnished with a fairly consecutive history from 1714, when, in the "Burial Register" (1), is an entry:—"August 29, ye first Sunday that ye organ playd." These entries are the raw material of the historian, and their very conciseness makes them the more suggestive. In 1770 we find a notice of an embryo musical festival, "for the benefit of Mr. Crompton, organist of the church," which occupied two consecutive days. On



LEEDS PARISH CHURCH ORGAN.

the first there was a performance of "The Messiah," a sacred Oratorio, by a band of upwards of seventy select performers," and, on the second, "Judas Macchabeus." "The choruses will be accompanied with Trumpets, French Horns, Kettledrums, Clarinets, &c." The hardness of our forefathers is indicated by the fact that the performances began "at ten o'clock in the forenoon." "Tickets at 3s., 2s., and 1s. each, to be had at the Old and New King's Arms, Talbot, Golden Lyon, White Horse in Boar Lane, &c.," is another interesting sign of the times. In 1795 there was evidently a lady blower, as the accounts show an entry: "Widow Metcalf, Bellows blowing, £1 16s. 9d."

Another curious incident is the election of John Greenwood as organist in 1821. The appointment seems to have been in the hands of the Vestry, and the doubtful methods of a popular contested election brought into operation, for we read that the Vestry meeting was adjourned to the Cloth Hall Yard, while the polling shows that, for some reason or another, a widespread interest was taken in the event. The result was:

Greenwood	..	..	2,608 votes.
Hopkinson	..	..	1,242 "
Theaker	..	..	259 "

The date of Dr. Wesley's appointment to Leeds is given as "1839," whereas Sir Herbert Oakeley, in Grove's

"Dictionary of Music," and Mr. F. G. Edwards, in the "Dictionary of National Biography," assign the event to 1842. The apparent discrepancy is probably to be accounted for by the fact that he did not actively assume the duties of his post at Leeds till some time after he had been appointed. When the organ in the newly-built Parish Church was formally "opened," on October 18, 1841, the organist was "Dr. S. S. Wesley, of Exeter," and the *Leeds Intelligencer*, in giving a preliminary announcement of the event, significantly adds, "The situation of organist is now vacant." It may be interesting, perhaps, to recall the fact that the programme at the opening consisted of selections from "Creation" and "The Messiah," interspersed with "Voluntaries," which included "one of his (Wesley's) own composition," and "J. S. Bach's celebrated Fugue in E flat major."

It was not until the following year, however, that Dr. Wesley came to reside in Leeds. The *Leeds Intelligencer* of January 1, 1842, announces his coming thus: "We have hitherto abstained from mentioning that S. S. Wesley, Esq., Mus. Doc., and now organist of the Cathedral of



HEINRICH EDMUND SCHULZE (1823—1878),  
THE ORGAN BUILDER, SON OF J. F. SCHULZE.

Exeter, had accepted the situation of organist and composer of this splendid church, and intends mostly to reside in this town; but all necessary arrangements having been now satisfactorily completed, we have great pleasure in announcing that Dr. Wesley will immediately commence his official duties." From the wording of this paragraph, it is evident that the "arrangement" had been made for some time before this date, so that possibly there may be correctly assigned to it even so early a date as 1839, which has the authority of the Parish Church records, as well as that of the late Mr. Walker Joy, a Leeds amateur, who was closely connected with the music at the Parish Church. No doubt the long interval between the so-called appointment of Dr. Wesley and his actually beginning work at Leeds is to be accounted for by the fact that the Parish Church was, during this period, being rebuilt, and the parishioners worshipping at the daughter church of St. John the Evangelist. According to the Chapter Records of Exeter Cathedral, Dr. Wesley did not resign his position there till November, 1841; so, unless we are to understand that he held both appointments at the same time, the "arrangement" with the Parish Church authorities must have been merely an informal understanding, which did not come into operation as a definite engagement until he actually left Exeter.

In one important matter one may perhaps trace Dr. Wesley's influence. In 1840, the year after his "appointment," an agreement was made with Messrs. Greenwood, organ builders, to alter the pitch to "the Philharmonic of Sir George Smart's Fork." Before then it would seem to have been something like a semitone lower, for the builders were instructed "to replace the whole of the pipes of the Great and Choir organs and Swells half a tone upwards." Sir George Smart's pitch we know to have been A = 433½, so that the present reversion to a lower pitch brings the instrument once more into touch with orchestral players, or at least with those who have adopted the normal diapason, A = 439'.

Not the least pleasant feature of the Leeds Parish Church history is that there have never been wanting amateurs who have rendered very material assistance to its music. During an interregnum in 1809 we find a Mr. Cawood acted as organist, to whom a pair of silver cups were presented "as a compliment to him for his services." In more recent times the late Mr. Walker Joy spent much trouble and money on the instrument, and now, in Mr. Henry C. Embleton, who is with great appropriateness the hon. treasurer of the choir, the Parish Church has an amateur who not only serves as a most efficient and willing deputy-organist, but who spends both time and money freely upon the music of the church. It is to Mr. Embleton that we are indebted for permission to reproduce the view of the organ and the portrait of Schulze from the interesting pamphlet above referred to.

#### INCORPORATED SOCIETY OF MUSICIANS.

##### ANNUAL CONFERENCE AT SCARBOROUGH.

The fifteenth annual Conference of the Incorporated Society of Musicians was held, from the 2nd to the 5th ult., at the Grand Hotel, Scarborough, where the meeting of 1894 also took place.

After the Mayor (Councillor Henry Darley) had welcomed the members on their opening day (the 2nd ult.), Mr. Edward Chadfield, the Secretary of the Society, read the annual report, which stated that the position of the Society was "generally satisfactory," and that £500 had been added to the reserve fund during 1899. The confidence of the public in the examinations of the Society was shown in the number of candidates—between 6,000 and 7,000—who had presented themselves for examination. The registration of teachers, one of the most prominent objects which the Society has always had in view, was next referred to, with the important announcement that a scheme had been prepared by the Committee with this end in view. This scheme would be presented to the General Council, and, if approved, would then be made public.

In the unavoidable absence of Sir Frederick Bridge (the official chairman of the meeting), owing to his Royal Choral Society duties in London, Mr. W. H. Cummings presided. The chairman referred to the question of the registration of teachers of music, which the Secondary Education Bill of the Government would secure. This was a bill which they all hoped would pass, but great obstacles had to be overcome. Of the general work of the Society it was only necessary for him to say that it was satisfactory for the members to reflect that their efforts to improve themselves were really having a great effect outside the profession.

##### "TOUCH AND TECHNIQUE."

Mr. W. Macdonald Smith followed with a paper on "Touch and Technique," in relation to his system of training the muscles specially required in piano forte playing. He insisted upon the fact that muscular command alone could assure good tone, while bad tone was due to weak muscles. He had simply made the discovery that with the development of muscle, independence of finger was secured. This fact the lecturer practically demonstrated, and he then proceeded to emphasise the point that while scale playing was not everything, we were accustomed to think it depended upon equal strength of fingers. It was not so, he maintained, for it was impossible to make the weaker fingers as strong as the

Mr. W.  
third day  
Pitch: p  
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chamber,  
and he inst  
chamber pi  
the others

stronger ones. But he could do something to make the weak ones strong, while the strong ones could take care of themselves.

"WOMAN AS A MUSICIAN."

Dr. H. A. Harding (Bedford) contributed a paper at the afternoon sitting on "Woman as a Musician"—a subject, by the way, which was ably treated by Mr. Stephen S. Stratton in an essay, entitled "Woman in relation to musical art," which he read before the Musical Association on May 7, 1883. Dr. Harding began his survey with four centuries ago, explaining that despite what learned men might say about Japanese and Greek music, music was not an independent art until the fourteenth century. His initial reference to the fair sex was "woman as a singer," in the course of which he interpolated the remark that he was not sure that woman was impregnated in the world of song, while he added that he "understood" *prime donne* were "a little trying at times." The fact was that their (the ladies') knowledge was not equal to their great natural gifts, and many humble members of the orchestra which accompanied them were much better musicians than the *prime donne* themselves. Dealing with songs for women, he instanced one wherein the word "love" occurred twelve times in eight bars! Every child, he contended, should be taught to sing, and faulty voice production should be promptly checked. Now-a-days in large classes girls were told to "sing up," which often enough ruined their voices and completely destroyed those charming high notes which children possessed. After quoting Lord Chesterfield's remark to his son, that "he would rather see him with a pipe in his mouth than with a fiddle under his chin," Dr. Harding adverted to the enormous increase of female musical executants, and especially violinists, which, he added, would perhaps induce composers to return to the symphonic form of Beethoven's time. "We are told that there are women novelists, women artists, and so on," said the lecturer; "why not women composers?" "I say, emphatically, that there are women composers; they do actually exist." He definitely stated their number to be 489; but no woman, he added, had ever taken a high position as a composer, although they had done so in literature and the sister arts. They were splendid executants; why had they not the genius to compose? One authority declared that woman's strength of body would hardly endure necessary strains of brain and nerve power to compose. He took strong exception to the objectionable use of the words "feminine" and "femininity," as applied to composers and to music; and after alluding to the alleged femininity of Schubert, he expressed the devout hope that if Schubert really was feminine, women would imitate him. Women as musicians had been prevented from coming to maturity for want of training and development. Although there had not hitherto been a great composer found in the ranks of women, in these days, when woman was advancing so rapidly, there was no reason why she should not take a high place in the ranks of composers.

During the discussion which followed the reading of the paper Sir Frederick Bridge arrived. In winding up the business of the meeting, he expressed the opinion that Oxford and Cambridge should allow women to become graduates in music.

Mr. F. H. Cowen, the president of the second day, opened the proceedings with an address on "The Training of Conductors and Accompanists," of which we print a full and authorised report in another column.

"PITCH: PAST, PRESENT, AND FUTURE."

Mr. W. H. Cummings, the chairman on Thursday (the third day of the Conference), contributed an essay on "Pitch: past, present, and future." Mr. Cummings started by correcting the mistaken impression that the pitch was originally very low and had gradually grown higher and higher. He reviewed the actual state of affairs existent at the time of Purcell and subsequently. In Purcell's time there were two pitches, one for the church and one for the chamber. On the Continent, too, there were two pitches; and he instanced an organ tuned a third of a tone above chamber pitch, and a stop was added a third lower than the others whereby it was possible to use the organ with

orchestral instruments. Coming to the present time, Mr. Cummings said that on the Continent one pitch prevailed, which was approximately what we called the Diapason Normal. Throughout the United States the low pitch was generally adopted; but in Canada they still clung to the high Philharmonic old pitch. In June, 1896, he submitted to the Philharmonic Society a proposition to abandon the high pitch, and to adopt the Diapason Normal. It was favourably received. He was then authorised to go into the various bearings of the question with that eminent authority on acoustics, Mr. A. J. Hipkins. As a result the recommendation was made to the Philharmonic Society that a pitch of A 439, in a temperature of 68 deg. Fah., be adopted, and this was substantially agreed to. The directors approved the recommendation, and the action of the Philharmonic in 1896 had met generally with warm support from practical musicians. Mr. Cummings concluded his paper with a reference to the difficulty which attended the adoption of tuning pianofortes and organs by equal temperament, an idea first suggested in England by James Broadwood in 1811, and not adopted for pianofortes until 1844. If such had been the history of temperament we need have no fear that the fight over the question of pitch will terminate in an equally satisfactory manner.

In the discussion which followed Professor Prout said that Bach wrote his separate organ parts transposed a tone lower than the orchestral score, in order to enable the two to combine. Sir Frederick Bridge and Mr. F. H. Cowen, though they were previously high pitchites, both cried low—in other words, they acknowledged their conversion to the Diapason Normal; and finally a resolution was unanimously adopted, requesting the General Council to consider the matter, and take such steps to promote a universal low pitch as were possible.

"BROAD-MINDEDNESS IN MUSIC."

Mr. Henry Newboult (Bradford) read a paper at the afternoon sitting on "Broad-Mindedness in Matters Musical," in which he dealt mainly with the attitude which practical musicians ought to adopt towards music. He pointed out what would be gained if there was more breadth of sympathy, more liberalism of thought and feeling, greater absence of prejudice towards music, without reference to the composer, his particular school, or age. Mr. Newboult deprecated ardent partisanship where it led to depreciating one great musician because another was more greatly admired. He warned them against the tendency towards narrow-mindedness amongst work-a-day musicians, and the singer's indifference to purely instrumental music. Another failing he adverted to was the proneness of musicians in the higher ranks to be interested in music in direct proportion to its complexity. They were too prone to regard simple and commonplace as synonymous terms, and to discard everything emotional in favour of the purely intellectual. He did not see why it was not possible to appreciate the works of Brahms as well as the operas of Sullivan. He claimed more unity in the search for the beautiful, in which they ought all to be engaged.

AN ORCHESTRAL CONCERT PROPOSAL.

At the concluding session on Friday, when Dr. Samuel Weeks (Plymouth) took the chair, an interesting proposal was made by Mr. F. H. Cowen—who, we believe, acted upon the initiative of Dr. Henry Hiles. Mr. Cowen said that he thought it would be an immense benefit if they could have a regular orchestral concert in connection with their annual Conference, at which the works of younger members of the Society, who were perhaps unable to otherwise obtain a hearing—and of composers not connected with the Society—should be performed. He thereupon moved that the Society should give during each annual Conference an orchestral concert, and should engage a professional orchestra for the presentation of new or untried works by members or non-members of the Society. Dr. Hiles, in a warm and sympathetic speech, seconded the motion, which was unanimously agreed to, amidst general acclamation.

The chief features of the evening concert given on the Wednesday of the Conference were a Sonata in D for pianoforte and violoncello, by Signor Esposito; a Pianoforte Trio in C, by Mr. F. W. Austin; Professor Prout's

Sonata in D for pianoforte and viola; and Mr. John Dunn's masterly performance of the solo part of Tschäikowsky's Violin Concerto in D. The performance of Handel's "Alexander Balus" is separately noticed (p. 115).

The lighter side of the Conference—features of no inconsiderable importance at these annual gatherings—included sundry excursions, impromptu concerts, and the inevitable banquet, at which Sir Frederick Bridge presided. The Conference of 1900 is to be held at Llandudno, beginning on the first day of the New Century.

#### TRADITIONAL SONGS OF THE IROQUOIS INDIANS.

An interesting paper by Mr. A. T. Cringan, of Toronto, was read at the Imperial Institute, on the 22nd ult., by Mr. J. Spencer Curwen, on the "Traditional Songs of the Iroquois Indians." The chair was taken by Mr. J. A. Fuller Maitland.

The paper began by emphasising the fact that the Indians were the oldest race on the American continent; but their songs were only traditional, they had no musical notation whatever. The music of the Iroquois who had embraced Christianity had been influenced by the hymns of the missionaries. It is not surprising, therefore, that Mr. Cringan had preferred to go for his inquiries to the pagan Iroquois as the pure and primitive source of native melody. The investigations, which had been undertaken at the request of the Hon. G. W. Ross, Minister of Education for Ontario, had been difficult owing to the way in which the singers slide from note to note, the way in which they use the tremolo, their perplexing tonality, and the whoop and grunt with which their songs close. An Indian named Kanishandion was the gentleman selected by his tribe to be the exponent of their native songs, he being held in high esteem as an ideal interpreter of their ditties. The pentatonic scale was largely, but not exclusively used. The Iroquois had for instruments the drum, the flageolet, and the "Turtle," "Gourd," and "Horn" rattles.

Mr. Cringan, who is superintendent of the public schools of Toronto, wrote down the first set of melodies by listening to them as they had been sung by a noted master of ceremonies, but on his second visit to the Indian Reservation he took a graphophone with him and made the Indian sing into it.

Mr. Semer Betts, in illustrating the lecture, sang a number of these difficult Indian melodies with praiseworthy skill and effect. Through the courtesy of Mr. Curwen we are enabled to give three characteristic specimens of these curious Indian songs in musical notation:—

##### PIGMY SONG.

In the Pigmy Song the evidences of modern influence are probably more marked than in any of the others. At the commencement the tonality is very uncertain, as it might, at first hearing, be assumed to be in G major. The C sharp, however, is merely an auxiliary note which is cancelled by the C natural in the third measure.

*Andante.*



##### GREEN CORN DANCE SONG.

The Green Corn Dance Song is among the most ancient known to the Iroquois. It contains four notes only of the key of F minor. The syncopated rhythm in the fourth measure is a marked characteristic of Indian melodies, which may be observed in other numbers of the collection.

*Allegro.*



##### BEAR DANCE SONG.

The Bear Dance Song contains many interesting points, among which are the leap of an augmented fourth in the first measure and the introduction of the F sharp in the seventh measure with a repetition of the same phrase at the close. The latter clearly suggests the key of G minor, although the third of that scale is absent.

*Allegro.*



Mr. Fuller Maitland, at the close of the lecture, expressed his opinion that the primitive element was not prominent in the songs that had been sung, there being a notable absence of that monotonous rhythm which is so marked a feature of the earliest folk-tunes. He could trace very strongly the ecclesiastical, or old mode element in the melodies, two of them being distinctly suggestive of the Lydian mode. He also noticed that one of the songs had a strong likeness to a French romance of the eighteenth century. Thus he showed that outside or foreign influences undoubtedly left their impressions even in the folk-music of the Iroquois Indians.

A vote of thanks to Mr. Cringan, and to Mr. Curwen, the reader of his interesting paper, concluded the proceedings.

#### TONIC SOL-FA ASSOCIATION.

##### NEW YEAR CONVENTION.

This Association (which is an organisation independent of the Tonic Sol-fa College) held a New Year Convention in the Hall at 186, Aldersgate Street, on the 13th ult.

At the afternoon meeting Mr. Maskell Hardy read a paper on "The Teaching of Voice Production in the Elementary School." The address was mainly a practical one, and was intended to help school teachers to handle this difficult subject in their ordinary school singing lesson. To this worthy end a class of school children was present to illustrate Mr. Hardy's remarks. In the discussion that followed, Dr. Cathcart, Dr. McNaught, Mr. George Thorp, and Mr. W. Harding Bonner spoke.

Later on, Dr. Henry Coward, of Sheffield, who made himself famous as the choir-trainer of the 1899 Sheffield Musical Festival, was accorded a special reception. Mr. Curwen presided over the gathering, which overflowed the accommodation. In the course of a long and interesting speech, which was delivered in characteristic style, Dr. Coward gave an account of the formation of the Sheffield Festival Chorus. He stated that the 700 candidates who offered themselves were tested by seven judges, who were screened. Many sang to sol-fa syllables from either notation, and many to *laa*. Throughout the rehearsals and at the performances, tonic sol-fa copies were freely used, except in the case of "Samson and Delilah," which was not issued in that notation. Seven works were performed and forty-nine rehearsals were held. The ease with which the sol-faists mastered the music had very much impressed other members of the chorus, not a few of whom were now learning tonic sol-fa. But Dr. Coward preferred a chorus of staff notationists, who were not dependent on sol-faing, combined with sol-faists; because there were corners where key was uncertain and intervals had to be calculated, and at this sort of thing sol-faists were not so sure as some staff readers. The professor of the future should be a dual notatist. He considered that the tonic sol-fa movement was now too much on the defensive. In every branch of music tonic sol-fa comes in but it is not the Alpha and Omega of the art.

At the evening meeting Mr. L. C. Venables gave a highly interesting lecture on "The Teaching of Time in both Notations." Every point discussed was made perfectly plain to the audience by the exhibition on a large screen of a number of magic lantern slides. Mr. Venables very properly denounced the absurd way in which time is supposed to be taught by making pupils study a comprehensive diagram of symbols—as though mere symbols were things. He read extracts from quite modern "primers," from which it was obvious that this idea had permeated the minds of their authors. In one book, accent was not explained in any form until quite late in the course, and then was referred to indirectly! Methods of counting, or otherwise realising rhythm, were described. Mr. Venables expressed his belief in the utility of the French time names, which were sometimes ridiculed by persons who evidently did not understand them. Dr. Creser, who was to have presided, was unable to attend, and the chair was taken by Dr. Warriner.

After the lecture, Dr. Coward turned the audience into a choir, and gave a practical illustration of his method of rehearsing a part-song, the piece chosen being "The river floweth," by Dr. Roland Rogers. During the evening the proceedings were greatly enlivened by the excellent singing of Miss Nellie Coward (daughter of Dr. Coward), who is a student of the Royal Academy of Music.

#### ROYAL ACADEMY OF MUSIC.

##### OPENING OF THE NEW ORGAN.

THE "old place"—as past students affectionately call their *alma mater* in Tenterden Street—has just been provided with a new three-manual organ by Messrs. Henry Willis and Sons. The present writer—one of a few students who "opened" the superseded instrument in 1876—can go back to the time when there was *no* organ at the Academy! Then the students were obliged to go to Dr. Steggall's private house to receive their lessons, and much "picking up" was possible under those pleasant conditions of the old Academy days. Now the Institution has an instrument worthy of its history and position as our oldest music-school. The following is the specification of the new organ erected in the concert-room by "Father" Willis, whose craftsmanship is known and read of all men:—

##### GREAT (9 stops).

Double Diapason ..	.. 16 feet	Harmonic flute ..	.. 4 feet
Open Diapason (No. 1) ..	.. 8 "	Super octave ..	.. 2 "
Open Diapason (No. 2) ..	.. 8 "	Sesquialtera ..	.. 3 ranks
Clarinet ..	.. 8 "	Tromba ..	.. 8 feet
Principal ..	.. 4 "		

##### SWELL (9 stops).

Lieblich Bourdon ..	.. 16 feet	Gemshorn ..	.. 4 feet
Open Diapason ..	.. 8 "	Cornoepane ..	.. 8 "
Vox Angelica ..	.. 8 "	Hautboy ..	.. 8 "
Salicional ..	.. 8 "	Vox Humana ..	.. 8 "
Lieblich Gedact ..	.. 8 "	Tremulant ..	..

##### CHOIR (6 stops).

Gamba ..	.. 8 feet	Flute Harmonique ..	.. 4 feet
Dulciana ..	.. 8 "	Piccolo Harmonique ..	.. 2 "
Lieblich Gedact ..	.. 8 "	Clarinet ..	.. 8 "

##### PEDAL (5 stops).

Open Diapason ..	.. 16 feet	Bass flute ..	.. 8 feet
Bourdon ..	.. 16 "	Ophicleide ..	.. 16 "
Octave ..	.. 8 "		

##### COUPLERS, &c.

Swell to great.	Swell to pedals.
Swell to choir.	Great pistons to composition pedals.
Swell octave.	Swell pistons to ditto.
Choir to great.	Choir pistons to ditto.
Choir to pedals.	
Great to pedals.	

Manual compass, C to C. Pedal compass, C to G. 4 pistons, in the key slips, to each keyboard, in addition to 4 composition pedals. Tubular pneumatic action throughout. The organ is blown by a hydraulic engine.

An interesting programme was provided for the formal opening of the new organ on the 25th ult. Four of the organ professors of the Academy—Mr. W. Stevenson Hoyle, Mr. Edwin H. Lemare, Mr. H. W. Richards, and Mr. Henry R. Rose—were responsible for the organ solos which admirably served to demonstrate the capabilities of the performers and to display the resources of the instrument. Pleasant variety was afforded by two violin solos,

which were skilfully rendered by Miss Edith Byford; two songs by Liszt, contributed by Mr. William R. Maxwell, and Verdi's unaccompanied and difficult quartet, "Lauda alla virgine," finely sung by Miss Ethel M. Wood, Miss K. Kelwyn Williams, Miss Edith M. Nutter, and Mrs. Franks, who also (with the exception of Miss Nutter) gave an expressive interpretation of two vocal trios by Elsie Horne (student), entitled "Nocturne" and "The sea hath its pearls." Mr. Alfred Amy was "at the pianoforte."

#### ROYAL CHORAL SOCIETY.

THE performance of "St. Paul," at the Albert Hall, on the 25th ult., the Feast of the Conversion, was in every way worthy the Society of which Sir F. Bridge is the able conductor. The rendering of the choral portions was marked by intelligence, as well as by executive efficiency. To the dramatic spirit of "Stone him to death" justice was done, and the full height of the noble choruses was throughout attained, exceptional regard for details of expression being manifested in "Happy and blest." Misses Esther Palliser and Emily Foxcroft carefully sang the soprano and contralto solos respectively. Mr. Watkin Mills was admirable in the music of the *Apostle*, and Mr. Gregory Hast made a favourable impression in the tenor airs and recitatives. Messrs. Ivor Foster and Harry Dearth also assisted. The orchestra was thoroughly satisfactory, and Mr. H. L. Balfour did excellent service at the organ.

#### MR. E. F. JACQUES'S LECTURES.

THE first four Royal Academy of Music Lectures of the year were delivered by Mr. E. F. Jacques. He chose for his subject "The Music of the Middle Ages," and encompassed in his scope of view a period ranging from the epoch of St. Ambrose to that of Martin Luther. The first lecture, delivered on the 10th ult., was devoted to a study of the earliest music of the Christian Church, and of the pre-Christian artistic tendencies and technical developments that had influenced its tonality and rhythm. The earliest systems of musical notation were examined, and the services of modern investigators into this recondite branch of the art warmly recognised. Thanks to them, the lecturer said, we now possessed printed versions of the most beautiful melodies written during the fourth, fifth, sixth, and seventh centuries that might be relied upon as fairly representing their originals. These were to be found in the version of the Gradual, Vesperal, &c., published by the Benedictine Fathers at Solesmes and elsewhere. Though no copies of secular pieces of so early a period existed, we need not conclude that therefore no traces of secular music of the period had been preserved. It had always been the practice of the Church to appropriate to her own use everything likely to attract the faithful and bridge the gap between secular and sacred tendencies; and there could be no reasonable doubt that the Gradual and Antiphonarium had enshrined many a melodic phrase that owed its origin to secular sources.

At the second lecture, on the 17th ult., a number of sacred and secular melodies (sung by some of the Academy students) were brought forward to illustrate the state of music from the seventh to the tenth centuries. An account of the musical habits of those who constituted the "composers" of that epoch, and a sketch of the development of the organ (as representing the earliest form of a "keyboard" instrument) were given. The third lecture was mainly devoted to an exposition of the "Evolution of Polyphony" on the lines of the lecturer's articles on that subject which appeared in THE MUSICAL TIMES for August and September, 1895. The earliest examples of harmony were given and the progress of part-writing traced to the fourteenth century.

#### HANDEL'S "ALEXANDER BALUS."

"HANDEL, as she is wrote," has probably never in our time, or indeed in this century, been so closely approached as in the highly interesting performance which was, as it were, the top-stone of the recent Conference of the Incorporated Society of Musicians, and brought the proceedings to a most satisfactory close on the evening of

the 5th ult. Recent attempts to give us Handel pure and simple have been hindered by the different conditions that now obtain, but this occasion was an ideal one for a revival of Handelian methods. The comparatively small room in the Grand Hotel at Scarborough allowed of a reversal to the curious proportions between chorus and orchestra that Handel maintained, whether from choice or necessity, in the Foundling Hospital performances, which afford us our most exact criterion of the forces he had at his disposal, and these evidently had been taken as a guide by Dr. A. H. Mann, the indefatigable enthusiast who organised and conducted the present performance.

It is worth while to put on record, with some exactness of detail, the composition of band and chorus. The latter consisted of twenty-four voices, six to each part, while the orchestra numbered thirty-seven: ten violins, three violas, three violoncellos, two double-basses, two flutes, four oboes, four bassoons, two horns, two trumpets, kettle-drums, harp, and mandoline. Professor Prout was at the harpsichord, a fine Tschudi, made 110 years ago, and now belonging to Tschudi's successors, Messrs. Broadwood. The organist was another Handelian expert, Mr. W. H. Cummings, who played on one of Messrs. Casson's small instruments, whose pleasant "churchy" tone blended well in the *ensemble*. Unfortunately it was half a note above the harpsichord in pitch, which obliged Professor Prout to transpose his part accordingly. The mention of harp and mandoline may excite some surprise, but Handel, who was willing to press into his service every instrument he could lay his hands on, has written obbligato parts for these instruments to a florid soprano air, "Hark, hark! He strikes the golden lyre." The harp part, it may be interesting to add, was not that which appears in the German Handel Society's edition, and is presumably taken from the autograph score at Buckingham Palace, but an entirely distinct one preserved in the large collection of Handelian MSS. at the Fitzwilliam Museum in Cambridge.

It will be seen that these forces are practically identical in numbers and proportion with those of the Foundling Hospital, where there were twenty-three in the chorus and thirty-four in the band (including the organ) at a performance in the year of Handel's death. Probably many who attended the Scarborough performance were, like the writer, curious, and a trifle sceptical as to the effect of such a combination. They must have been agreeably surprised, for the chorus held their own most satisfactorily. They were, to begin with, all picked voices and efficient musicians, but they had, in addition, the advantage of being placed in front of the orchestra on a platform that was all on one level, so that the orchestral tone was almost as effectually veiled as at Bayreuth. The result was that in distinctness they were better than an average oratorio chorus, being, as it were, in closer touch with their audience, while in power they sufficed amply.

The laurels certainly rested with the singers, for while the chorus was really excellent, singing with admirable spirit and precision, the seven soloists were all most efficient, and in some cases quite admirable. The greater credit belongs to Mrs. Midgley's singing of the florid and very exacting soprano part of *Cleopatra*, since she undertook it at short notice, as a substitute for the singer actually engaged. Mrs. Midgley has a voice of no great volume, but she uses it so discreetly, and, in a word, put so much "brains" into her singing, as to reduce any physical shortcomings to a minimum. The clever management of her breath in the long divisions illustrated her technical accomplishment, while her emotional power was strongly displayed in her final air, "Convey me to some peaceful shore," which proved to be capable of remarkably pathetic expression. The part of the hero is assigned to a contralto, and was sung with great intelligence and force by Miss Lilian Hovey, while Mr. Bantock Pierpoint's incisive method gave full effect to the part of *Ptolemy*, who is virtually the somewhat melodramatic villain of the piece. Minor parts were taken with uniform success by Miss K. van Noorden, Messrs. Branscombe, Gordon Heller, and A. H. Cross. The band lacked cohesion, being of the "scratch" order and adequate rehearsal impossible; but it sufficed to give some idea of the general effect as well as of many interesting and characteristic features of the score. The use of

muted strings—it has been said for the first time—in the air, "Here amid the shady woods," is one of these; but the oratorio contains not a few interesting specimens of Handel's inclination to experiment in orchestral effects.

"Alexander Balus" is indeed a work that is musically remarkable for its freshness and vigour, and would no doubt be far better known did it not suffer from a libretto of unusual stupidity. The subject, selected from the pages of Josephus in order to please the Jews, who had helped in the previous year to make "Judas Maccabæus" a success, is uninteresting, and it is set forth by Dr. Morell in the most absurdly stilted language. It is what Scott called the "big bow-wow" style, handled with a minimum of skill. In these days we are not content with the axiom that "what is too silly to be said must be sung," but, in spite of the silliness of the "drama" of "Alexander Balus," its music has a vitality that would render an occasional performance a pleasant relief from the eternal chattering on two or three of Handel's many oratorios. Dr. Mann, who conducted with much point, deserves the thanks of musicians for placing before them so interesting and complete a picture of Handelian music and methods.

#### SATURDAY POPULAR CONCERTS.

MR. ARTHUR CHAPPELL resumed his popular afternoon concerts on the 6th ult., at St. James's Hall, and enlarged his repertory by the addition of César Franck's Sonata in A for pianoforte and violin, which was effectively interpreted by Mlle. Clotilde Kleeberg and M. Johannes Wolff. The work is too well known to music-lovers to need description.

The re-appearance of Herr Mühlfeld, on the 13th ult., naturally led to the concert on that date and on the following Saturday being chiefly devoted to works which contained an important part for the clarinet. On the former occasion the programme was opened with Brahms's beautiful Quintet in B minor (Op. 115), and contained a real novelty in the shape of a Sonata in G for pianoforte and clarinet, by Herr Gustav Jenner. As this composer is not mentioned in the chief dictionaries of music, we may record that he is supposed to be a member of the same Gloucester family to which Dr. Jenner, of vaccination fame, belonged. But since the composer was born (1865) at Keitum, in Sylt, an island in the North Sea, it would probably be difficult to trace his connection with the English medical celebrity. More to musical purpose are the facts that he was for some little time a pupil of Brahms, and is now music-director at the University of Marburg and conductor of the Academic Concert Society there. The Sonata is devoid of originality, but it is well written and for the most part pleasing, the third movement in particular being dainty and refined in character. It is only necessary to add that the work was beautifully rendered by Miss Fanny Davies and Herr Mühlfeld.

The programme on the 20th ult. included Herr Rabl's Quartet in E flat for pianoforte, violin, clarinet, and violoncello—first performed in England at a concert given by Mr. G. A. Clinton on April 1, 1898—and Mozart's fascinating Clarinet Quintet in A. The vocalists at the concerts since Christmas were severally Mlle. St. André, Mr. Plunket Greene, and Mr. Lawrence Rea.

#### MRS. NEWMARCH ON "THE DEVELOPMENT OF NATIONAL OPERA IN RUSSIA."

At the monthly meeting of the Musical Association, on the 10th ult., Mrs. Newmarch read a very interesting and instructive paper on "The Development of National Opera in Russia." The lecturer said that the Russians, naturally gifted with great musical capacities, had suffered for some centuries from the intolerance of the Byzantine clergy, who opposed every form of secular art. The primitive songs of the nation were saved by the *Skomorokh*, or gleemen, who fled before monkish persecution into the least civilised districts of Russia. Coming to a later period, Mrs. Newmarch spoke of the first performance of opera in Russia, in 1730, when an Italian company took part in the coronation festival of the Empress Anne. The earliest

opera written by a Russian, to a Russian libretto, was Volkov's "Taniousha" (1756). Between 1737 and 1830 the growth of national music was very slow, because foreign influences were then paramount in Russian society. The French invasion of 1812 awoke the slumbering conscience of the nation, and a reaction set in in favour of all that was national. A number of clever amateurs began to make use of local colour in opera and song. Among these were Alabiev, Varlamov, and Verstovsky, who, after the success of his opera "Askold's Tomb," was hailed for a time as the true Messiah of Russian music. Glinka, however, must be considered the actual founder of the new Russian school.

The lecturer spoke at some length about Glinka's first opera, "A Life for the Tsar," a work which awoke intense enthusiasm in the Russian people, who had waited so long for an adequate expression of their musical temperament. Glinka went beyond the superficial view of nationality in art which sufficed his amateur predecessors. Having fortified himself by a course of theoretical studies under Dehn, he set himself to assimilate all the special characteristics of his native music. His opera was national in the truest sense of the word, because he addressed himself to the national life of the people for whom he wrote. Mrs. Newmarch went on to describe in detail Glinka's less known, but more mature, opera "Russlan and Lioudmilla." She pointed out that in this work the Oriental element plays an important part, and gave instances of melodies of Turkish, Persian, and Tatar origin.

Illustrations to the paper were given by Madame Rose Koenig and Miss Gwynneth Morgan. During the discussion which followed, the chairman (Dr. Charles Maclean) spoke of the paucity of information concerning Russian music, and advised all those interested in the subject to study the literary works of M. César Cui. Mrs. Newmarch called attention to the admirable articles by Mrs. Edmond Wodehouse upon Russian song, and also upon Dargomijsky in Grove's "Dictionary of Music and Musicians." Replying to Mr. W. Cobbett's remarks upon Rubinstein's work in connection with the Petersburg Conservatoire, Mrs. Newmarch pointed out that this institution could not be described as "the foster mother of the new Russian school," since—with the exception of Tschaikowsky—none of the representative composers of Russia had received any academic training. In answer to a question of Mr. Southgate's, she said the ecclesiastical modes had undoubtedly influenced the folk-songs of Great Russia.

#### THE WORKINGTON MUSICAL FESTIVAL.

THIS annual event was held at Workington (Cumberland) on the 1st and 2nd ult. As usual, the Festival took the form of a series of vocal and instrumental competitions and evening concerts.

In the Glee choir section the Workington Wesleys, under Mr. T. Morgan, were victorious. The test piece was Pinsuti's "There is music by the river."

In the School choir section the Brunswick Board School (Penrith) choir, under Miss Lewens, came out first after a very pretty performance of the test piece, "Sleep, gentle lady" (Bishop).

In the Church and Chapel choir section the Seaton Wesleys, under Mr. T. Dixon, gained the first place, and in the Male-voice choir section Seaton was again successful. The mere fact that there were competitions in solo singing, duet singing, violin, trombone, and cornet playing, and innumerable other branches of musical work, proves that the Festival is accomplishing great results in stirring up and stimulating musical study. Dr. Joseph Parry, of Cardiff, was the adjudicator, and he also took part in the conducting of the evening concerts, the programmes at which were miscellaneous. The solo singers were Madame Kate Bensberg, Madame Clara Samuell, Miss Lucie Johnstone, Mr. James Leyland, and Mr. Joseph Lyckett. Mr. Stanton Rees contributed violin solos. Mr. Ivander Griffiths, the originator of the scheme, was, as usual, the secretary. He must derive much satisfaction from the thought that his life-long labours have wrought so much good for music.

#### MENDELSSOHN'S "MIDSUMMER NIGHT'S DREAM" MUSIC.

MR. BEERBOHM TREE, in the revival, on the 10th ult., of Shakespeare's "Midsummer Night's Dream," at Her Majesty's Theatre, deserves the thanks of all lovers of Mendelssohn for having devoted so much care to the performance in its entirety of this master's beautiful music. Exception may be taken to the setting of the exquisite lines "I know a bank," to the melody of Mendelssohn's "On wings of song" ("Auf Flügeln des Gesanges"), and certainly it was a mistake for Oberon to speak the words before singing them; moreover, it was distinctly destructive to the situation for Oberon to take part in the lullaby "You spotted snakes," which Shakespeare directs to be sung by the first and second fairies of Titania's followers. An excerpt from some of Mendelssohn's orchestral works would also have been a more artistic proceeding than the arrangement of the "Song without words" in C, No. 34, to serve as an interlude while the stage carpenters were busy preparing the fourth scene of the first act. But, take it for all in all, the music was so well played that it seems ungracious to point out these errors of judgment, particularly with regard to Oberon's misdoings, since Miss Neilson, who embodied this character with so much distinction, sings so well. Some repetitions and alterations, presumably attributable to Mr. Raymond Roze, the conductor, are also noteworthy and were justified by results, especially the repetition of the opening of the Clown's march and the fragments of the melody played while Bottom soliloquises over his "most rare vision."

#### WORCESTERSHIRE PHILHARMONIC SOCIETY.

A MOST successful concert was given in the Public Hall, Worcester, on the afternoon of Thursday, December 27, the room being filled from end to end with a most influential and appreciative audience. The principal work performed was Berlioz's "Childhood of Christ," and, as usual at these music-makings, the composition was represented to the minutest detail desired by the composer. The principal vocalists were Madame Bertha Rossow, Mr. Gregory Hast, Mr. Douglas Powell, Mr. H. Large, Mr. Charles Knowles, and Mr. J. E. Healey. The chorus of the Society, which has greatly improved, acquitted themselves well. Specially noteworthy was their fine rendering of the concluding chorus, "Oh! my heart!" with its impressive unaccompanied "Amen." The orchestra, consisting mainly of amateur players, gave a rendering of the elaborate instrumentation that came as a revelation in the important matters of neatness and expression. Mr. Edward Elgar, as on previous occasions, proved himself a most able conductor, and to him not a little of the success attending the Society and its interesting concerts is due.

#### SIR HUBERT PARRY'S "JUDITH" AT SWANSEA.

AN enthusiastic reception was accorded to Sir Hubert Parry when he appeared at the Albert Hall, Swansea, on the 18th ult., to conduct his oratorio "Judith." The work was performed by the Ebenezer Choral Society, whose conductor, Mr. J. D. Thomas, had prepared his choral forces so well that very few corrections were needed to be made by the composer at the final rehearsal. The choir sang indeed throughout with great impressiveness and excellently balanced tone. Miss Gertrude Drinkwater gave an admirable rendering of the soprano solos, Madame Belle Cole sang the part of the Queen sympathetically, and was associated with Masters D. J. Thomas and G. J. Hill in the scene with the two children; Mr. Lloyd Chandos aroused the enthusiasm of the audience by his singing of "God breaketh the battle," and Mr. David Hughes was consistently excellent in the bass solos. There was a complete and efficient orchestra led by Mr. W. F. Hulley, and Miss Maggie Jones deserves special commendation for her able and discreet use of the organ. Sir Hubert Parry, in reply to a vote of thanks, enthusiastically carried, said "that the honour was rather to him to come amongst people who had music so thoroughly at heart."

## MUSIC IN AMERICA.

THERE has been a month of grand opera in New York, and Mr. Grau has had abundant opportunity to add to his experiences as manager. He has had no financial difficulty, but the illness of singers has made it troublesome to keep faith with the public, and after an incident which the newspapers made a subject of comment, Mr. Grau purchased peace at the expense of a rule which he had enforced for years and which he thought essential as a safeguard. Hitherto, the only circumstance under which he would refund money for a purchased ticket has been a change of bill. A warning to this effect is printed upon all his tickets. If "Carmen" was announced with Calvé, and "Carmen" was given with Miss de Lussan, Mr. Grau insisted that he had kept his contract, and that all that was left to the public was the privilege of relieving itself of its abundant indignation orally at the box office or in the newspapers. While on tour before the beginning of the Metropolitan season, however, he met a man who not only took a different view of his rights in the premises, but enforced his contention by a suit at law against the manager of the theatre in which the company played in Louisville, Kentucky. Hardly had the New York season begun before Mr. Grau found himself compelled to substitute Suzanne Strong for Madame Calvé, in "Faust." A public clamour arose which Mr. Grau met very philosophically; he maintained his old position until he could meet with the directors of his company, then published a statement of his position and frankly yielded it. Hereafter an important change in the cast of an opera will be recognised as entitling a ticket purchaser to a return of his money.

Except for this little flurry and the embarrassments caused by the illness of Madame Calvé, M. Van Dyck, and M. Saléza, the season is moving on smoothly enough. M. Alvarez has provided the critics with their chief topic. He had been proclaimed supremely great by Boston and the local writers were startled at his perverseness in wandering from the pitch. New York has its share of untuneful singing, but its writers are not disposed to condone in a Frenchman or Italian what they condemn in a German, but are inclined to look upon impure intonation as the unpardonable sin in music. The conventional list has not been departed from thus far, except to permit Madame Sembrich to revive "Don Pasquale," which has been absent from our stage for twenty years.

The country echoed throughout its length and breadth with "The Messiah" during the Christmastide. In New York the Oratorio Society gave two performances of the oratorio, as is its custom, and made enough money to keep itself alive for another year and prepare for the performance of Bach's B minor Mass in April. A mission like this has been fulfilled here by Handel's work for two generations at least. Without "The Messiah" it does not seem likely that any of our choral societies could remain in existence. There were also two performances in Boston by the Handel and Haydn Society, under its new conductor, Mr. Emil Mollenhauer, son and nephew of the Mollenhauer Brothers, well known German musicians who came to America with Jullien in the early fifties. In Worcester, Mass., the oratorio was given in a church under the direction of J. Vernon Butler, and there was no charge for admission, though a collection was taken while Handel's "Largo" was being played on the organ between the first and second parts.

The first performance in America of Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast," of which information has reached me, took place in St. Paul, on December 5. Curious interest attaches to this performance from the fact that it took place only half-an-hour's ride from the spot where the departing wedding guests left

Hiawatha happy  
With the night and Minnehaha.

The concert was given by the Schubert Club, under the direction of Emil Ober Hoffer. The Musical Art Society, of New York, gave its first concert on December 21, and disappointed its best friends by devoting the greater part of the evening to a group of songs sung by Mr. Bispham and some choral pieces by local composers. The choir of the Society consists of fifty professional singers, all of whom

are paid, and its avowed mission is the cultivation of a *capella* music of the kind that cannot be heard under ordinary conditions. This mission it disposed of at this concert by singing a Missa Brevis by Palestrina and Verdi's "Ave Maria." There were other numbers of course, but they were scarcely worthy of production under such circumstances—an arrangement of "Adeste, fideles," by Henry Holden Huss; two motets, with words of Mrs. Browning's, by Walter Damrosch; and two part-songs by Howard Brockway. Mr. Frank Damrosch is the conductor of the Society, which for five years has illustrated the highest achievement in choral music in America. Mr. Walter Damrosch's "Te Deum," written to celebrate Admiral Dewey's victory in Manilla Bay, will be sung again (it was given last season) by the Oratorio Society at a concert designed to raise money for the arch, with which the deeds of the American Navy are to be commemorated.

Mr. William Shakespeare is spending the month of January in the States, delivering lectures on singing, which he illustrates himself. He has been pleasantly received in a social way in New York, where he began his lectures on January 4.

Music has felt the beneficent influence of Mr. Andrew Carnegie's magnificent generosity and public spirit in several ways. To it New York and Pittsburgh owe their finest concert halls. The latter city has also been encouraged to organise and maintain a symphony orchestra, which is now under the direction of Mr. Victor Herbert, and will give two concerts in New York this season.

H. E. KREHBIEL.

## MR. HENSCHEL'S "STABAT MATER."

MR. GEORGE HENSCHEL'S "Stabat Mater," for chorus, solo quartet, and orchestra, first produced at the Birmingham Festival of 1894, was performed, on the 18th ult., by the Breslau Singakademie, under the composer's direction, and in the presence of a highly appreciative audience. Forming part, as it did, of a programme which likewise included sacred compositions by Bach and other old masters, the modern work was subjected to a somewhat severe test, from which, however, it emerged in a manner most gratifying to its author. The *Breslauer Zeitung*, referring to the performance, says, *inter alia*:—"In the working-out of his various themes, Mr. Henschel has shown remarkable skill and much refinement of taste, his style is in no way imitative of that of any of the older masters who have set the same words, but is frequently characterised by distinct originality; an originality of a somewhat severe order, perhaps, but replete with independent musical thought, attractive to the connoisseur and calculated to strongly impress the general hearer." Equally favourable opinions of the work are expressed by the critic of the *Breslau Morgen Zeitung*. The performance was an excellent one, the solo vocalists being Mrs. Henschel, Frau Klosseck-Müller, Herr Dierich, and Professor Kühn. At its conclusion the composer was vociferously applauded and presented with a laurel wreath.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The annual performance of Handel's "Messiah" was given by the Festival Choral Society on Boxing Night. Mr. Charles Saunders was engaged for the tenor solos, but at the last moment a severe cold compelled him to give up, and Mr. S. Roper, a member of the Society, took his place. He did so well that he received quite an ovation. The other principals were Mesdames Emily Squire and Alice Lamb and Mr. A. H. Gee, the last-named making a very successful *début* here. No liberties were taken with the text, and for once Handel's music was heard as written. The chorus sang magnificently throughout. There was an excellent orchestra, Mr. C. W. Perkins was at the organ and Dr. Heap conducted.

The same evening Mr. J. W. Turner commenced a six weeks' season of opera at the Grand Theatre. In the first fortnight only the stock pieces were performed, but on the

13th ult. Balfe's "Satanella" was revived. The performance was most successful and attracted a large audience. Miss Chrystal Duncan took the title-part and Mr. Turner appeared as *Count Rupert*.

At the Oratory, Edgbaston, the first of three lecture-concerts was given on the 3rd ult. The programme was devoted to chamber music, with Herr Theodor Werner as violinist, and Mr. W. Sewell (organist at the Oratory) as pianist. Among the pieces given was the Septet for pianoforte, trumpet, and strings, by Saint-Saëns. On the 8th ult., after the lecture, Herr Werner gave a historical violin recital. The third function was a chamber concert, given at the Edgbaston Assembly Rooms, on the 20th. The artists were Madame Amina Goodwin, Herr Werner, and Mr. W. E. Whitehouse, with Mr. W. Sewell as accompanist. The programme included Beethoven's Trio (Op. 97) and Rubinsteini's Op. 52.

On the 16th ult. Mr. Halford resumed his orchestral concerts in the Town Hall. The programme comprised Schumann's Symphony, No. 2, in C (Op. 61), the Preludes to Acts II. and III. of "Manfred," by Sir A. C. Mackenzie (first time here), and Wagner's Prelude to Act III., "Lohengrin." The whole was finely rendered, and Mackenzie's compositions were most interesting. Signor Ronchini appeared here for the first time, and gave an admirable reading of the solo part in Hans Sitt's Violoncello Concerto (Op. 34), an excellent composition; he also played some short solo pieces.

The well known harpist, Mr. Aptommas, gave recitals in the Committee-room of the Town Hall, on the 18th and 19th ult. He was assisted by his wife in several harp duets.

Patriotic concerts are the order of the day. The Birmingham Choral Union held one in the Town Hall, on the 20th ult., when a popular programme was prepared, including a selection from "Judas Maccabæus." In the Masonic Hall an Ashdown Ballad concert was given on the 23rd ult.; and on the 25th the Meister Glee Singers held forth in the Town Hall.

On the 15th ult. Mr. W. H. Hadow gave a lecture, at the Midland Institute, on "Expression and description in music." The lecture was illustrated by selections from the great masters, played upon the pianoforte by Mr. Hadow. The interesting and instructive discourse was much appreciated by the large audience.

#### MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

ST. GABRIEL'S Choral Society, numbering fifty-two members, which was formed in a populous district of East Bristol in September last, gave a concert at St. Gabriel's School, on the 9th ult. There was an orchestra of amateurs, with Miss Bartholomew at the pianoforte. Mr. G. B. Smart conducted. Van Bree's "St. Cecilia's Day," which was fairly rendered, constituted the first part of the concert, the soloist being Miss Marion Harris.

The ladies' night of the Bristol Madrigal Society was held at the Victoria Rooms on the 11th ult. There was a large attendance, the Lord Mayor and High Sheriff being present. On this occasion, for the first time, Mr. E. A. Harvey took his seat as president, and the secretarial duties, which were formerly undertaken by him, are now discharged by Mr. W. Roberts. Mr. D. W. Rootham was conductor. With the exception of Mr. Abraham Thomas (bass), from Gloucester Cathedral, the singers were all local residents. The committee, on account of the war in the Transvaal, had, in arranging the programme, chosen four compositions martial in character—viz., Striggio's "No din of rolling drum," Weelkes's "Like two proud armies," Gastoldi's "Soldiers, brave and gallant be," and Mendelssohn's "Victor's return." These were all familiar to the choir, and they received expressive interpretation. A novelty was presented in Mr. A. Herbert Brewer's setting of Sir Walter Scott's lines "Waken, lords and ladies gay." The composer-organist of Gloucester Cathedral was present, and experienced the gratification of listening to a spirited rendering of his clever production. Two part songs dedicated to the Society were given publicly for the first time. They were from the pen of Mr. Cyril B. Rootham, son of the conductor, organist and choirmaster of Christ

Church, Hampstead, in succession to Dr. Walford Davies, now organist of the Temple Church. Mr. Rootham set Matthew Arnold's poem "Strew on her roses" and Arthur Grey Butler's "In the days when earth was young." They are effective compositions, and the latter was redeemed by the audience.

A violin and organ recital was given, on the 22nd ult., at St. Mary's Church, Tyndall's Park, the executants being Mr. F. S. Gardner (violin) and Mr. F. W. Rootham (organ). This was the first of a series of recitals to be given in the church.

The members of St. Mary's Church Choral Society have resumed their weekly practices, under the direction of Mr. F. W. Rootham. In addition to "The Golden Legend," Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast," which has not yet been given in Bristol, has been put in rehearsal for the approaching concert of the Society.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Governors of the Royal Irish Academy of Music have just made a new appointment. M. Henri Verbrugghen, late pupil of Ysaye, and *diplômé* of the Brussels Conservatoire, has come to undertake the classes formerly taught by Signor Papini. On Friday, the 12th ult., M. Verbrugghen gave a violin recital by invitation of the Academy authorities, when he was heartily greeted as a welcome addition to Dublin's musical resources.

The entries of the Feis Ceoil for the composers' competitions closed on the 1st ult. The number of compositions received was eighty-six altogether for all the prizes. No fewer than four cantatas for full orchestra, soli, and chorus were received, six compositions for full orchestra, and three string quartets. This argues a considerable amount of activity in the higher branches of the art, and is a very fair proportion. Sir Frederick Bridge is the adjudicator on this occasion, and the awards are eagerly looked for. Belfast is to be the *locus operandi* of the Festival this year, and great efforts are being made to eclipse any of the former meetings. The most important thing to note in the new syllabus is the increased artistic standard required by the choral competitions. Motets by Palestrina, Vittoria, Roland de Lassus, or Luca Marenzio are to be sung in every competition, all of which are for unaccompanied choirs. The beautiful sixteenth century madrigals and motets, than which no better test can be given, are heard too seldom, and lovers of pure vocal music are eagerly looking forward to the works to be sung by the Feis choirs this year in Belfast.

#### MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

IT was a kind and considerate act on the part of the Dean to ask Dr. Bunnett to give two recitals upon the new Cathedral organ, for was not the worthy doctor associated with the old instrument for many years in his younger days? The event took place on the afternoon and evening of the 17th ult., and on both occasions large congregations were drawn together to enjoy Dr. Bunnett's skilful and masterly manipulation. The afternoon programme was as follows:

Fantasia in E flat major ..	..	..	..	..	W. Faulkes.
Pastorale in A major ..	..	..	..	..	E. T. Chipp.
Andante in D ..	..	..	..	..	Bunnett.
Concerto in B flat (No. 2) ..	..	..	..	..	Handel.
Toccata in G ..	..	..	..	..	Dubois.
Andante Pastorale ("Light of the World") ..	..	..	..	..	Sullivan.
Grand Chœur in D ..	..	..	..	..	Deshayes.

The evening programme comprised the following numbers:

Overture, "Samson" ..	..	..	..	..	Handel.
Adagio in E flat ..	..	..	..	..	Mozart.
Offertoire in G ..	..	..	..	..	Batiste.
"Ave Maria" ..	..	..	..	..	Bunnett.
Prelude and Fugue in A minor ..	..	..	..	..	Bach.
Prière in F ..	..	..	..	..	Guilmant.
Allegro in G ..	..	..	..	..	Dupuis.
Schiller-March ..	..	..	..	..	Meyerbeer.

Handel's "How excellent" and Bunnett's "I was glad when they said unto me" being sung as anthems by the Cathedral choir with outside assistance. Bach's

Fugue was a grand piece of playing, fully developing the powers of the organ, leaving no doubt as to the brilliant success of Messrs. Norman and Beard's latest specimen of organ building.

At a meeting of the Committee of the Norwich Musical Festival, held on the 13th ult., Lord Cranworth in the chair, the following balance-sheet of the last Festival was presented:

*Receipts:* Tickets, £4,933 5s. 7d.; rehearsals, £178 10s. 6d.; stewards, £34 13s.; books, &c., £236 17s. 4d.; donations, £14 14s. 11d.—total, £5,398 1s. 4d.

*Payments:* Due to bankers, £80 10s. 5d.; books of words, &c., £237 12s. 5d.; conductor, £157 10s.; musical composers, £92 os. 9d.; principal vocal performers, £1,420 17s.; instrumental band, £1,060 15s.; chorus, £419 10s. 2d.; chorral practice and rehearsals, £157 9s. 4d.; music and orchestra expenses, £238; fitting and lighting St. Andrew's Hall, £402 13s. 4d.; doorkeepers and carriage attendants, £31; printing and stationery, £173 6s. od.; advertising, £88 5s. 3d.; contingent expenses, £438 1s. 11d.—£4,998 1s. 4d.; balance, £400—total, £5,398 1s. 4d."

During the meeting it was stated that the gross receipts exceeded those of any previous Festival for a period of thirty-three years, and which had only once been exceeded in fifty-five years. Votes of thanks were passed to all those gentlemen who had taken a prominent part in helping to secure so successful a series of performances. Of the £400 profit, £200 was appropriated to local charities, the remainder being carried forward.

#### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

JUST too late in December last to be noticed in this monthly chronicle, the Choral Union gave a performance of Dvorák's "Stabat Mater," in the McEwan Hall, under Mr. Collinson's baton. Interest in the beautiful work attracted a very large audience, who awarded unstinted applause to the choir and its capable conductor. The intonation of the tenors was not always above reproach, but, on the whole, the chorus deserved all the praise so freely given. The second part of the concert was devoted to Mr. Hamish MacCunn's "Cameronian's Dream."

Messrs. Paterson's orchestral concerts are better attended this season than ever. The Scottish Orchestra has settled down to steadier and better work, and the accompaniments to the "Stabat Mater" and Brahms's Pianoforte Concerto (No. 2) were as carefully and successfully played as were Symphonies by Goetz (in F), Beethoven (No. 1), and Dvorák ("New World"). The soloists at the concerts mentioned were Mr. Frederick Dawson (who was very well received for his excellent performances), on the 8th ult., and Madame Marchesi (whose songs were enthusiastically applauded), on the 13th ult.

A crowded audience assembled in the McEwan Hall, on the 22nd ult., to hear Rheinberger's "Christoforus" and the Ninth Symphony, given at Messrs. Patterson's concert by Mr. Kirkhope's Choir and the Scottish Orchestra. This splendid choir was in its best form in its rendering of the "Ode to Joy." The long high notes, the terror of choirs and conductors, were easily and successfully vanquished. The instrumental movements suffered from an ineffective disposition of the band and a very pointless reading of this noble composition. In "Christoforus" the singers seized the numerous opportunities which the rich and beautiful score offers to show all the qualities that have won for them their enviable reputation. Mr. Kirkhope conducted "Christoforus" and Mr. Bruch the Symphony.

Mr. Denhof's second chamber concert, in the Music Hall, also on the 13th ult., was well attended. The chief attraction was Miss Clara Butt, but excellent artistic work was done by the concert-giver, with whom was associated M. Johannes Wolff and Herr Bramsen in trios by Dvorák ("Dumky") and Mendelssohn (in C minor).

On New Year's Day the Choral Union gave the annual performance of "The Messiah." Never has the chorus shown to better advantage; the massive choruses were splendidly given, and the florid passages taken with a precision and ease which left nothing to be desired.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

ON December 23 the lady pupils of Glasgow Athenaeum sang Cowen's "Daughter of the Sea" and other pieces at their annual concert.

The Classical Orchestral concerts have been fairly well attended. Mr. Bruch has given more or less satisfying renderings of Tchaikowsky's "Pathetic" Symphony, Beethoven's No. 4 and No. 8, Mozart's "Jupiter," and Goetz's Symphony in F (Op. 9), a particularly interesting revival, which was well received; also Mackenzie's Prelude to Act II of "Manfred." The only soloists of note who have appeared are Mr. Frederick Dawson (always welcome here), who played Brahms's Second Concerto; M. Siloti, who played the Schubert-Liszt "Wanderer" Fantasie, and Madame Blanche Marchesi.

At the second concert of the Helensburgh Subscription series, the Brodsky String Quartet played Schumann's Quartet, Op. 41, No. 3, and Beethoven's Op. 18, No. 6, and Miss Nedda Morrison sang.

At the annual Guards' concert, Madame Albani and Mr. Edward Lloyd sang.

The death is announced of one of the most notable of Scottish musicians, Mr. J. Roy Fraser, teacher and organist, Paisley, who, by means of great open-air concerts on the Braes of Gleniffer, raised funds sufficient to erect statues of Tannahill and Burns in the town.

#### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the Philharmonic Society's concert, on the 9th ult., the most interesting feature was Schumann's Symphony in D minor (No. 4). In Beethoven's Pianoforte Concerto in C minor the solo part was played with admirable sympathy and expression by Mr. Leonard Borwick. Much interest was added to this concert by fine renderings of Smart's part-song, "Dream, baby, dream," and Cooke's "Hark! the lark." On the 17th ult. the Societas Armonica's 119th concert, under the direction of Mr. Vasco Akeroyd, was a great success. The orchestra proved reasonably equal to Beethoven's A major Symphony, and further exhibited skilful efficiency in Dvorák's Suite in D (Op. 39). Mr. Akeroyd, who has worked hard and with excellent results to bring the orchestra of this old Society up to a reliable standard of efficiency, played the solo part in Max Bruch's Violin Concerto in G minor. On December 28 an Eisteddfod choral competition between the Dwyryd Male-Voice Choir, of Talsarnau, and the Manchester Prize Glee Society resulted in the former winning an award of £20 and a gold medal.

Gounod's "Redemption" was admirably performed by the Sunday Society, in St. George's Hall, on the 14th ult., under the skilful direction of Mr. W. I. Argent. The principal vocalists were Miss Ada Standen, Mr. Ben Roberts, Mr. Arthur Weber, and Mr. Hargreaves Hudson. Dr. Peace rendered excellent service at the organ.

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

AFTER a fortnight's silence, it was pleasant again to listen to the Hallé Orchestra, albeit its performance on the 11th ult., even in so well known a work as Mozart's G minor Symphony, was by no means so finished as we have been accustomed to during the last three years. It must be confessed that the interest excited by the "Hiawatha" scenes of Mr. Coleridge-Taylor was not increased by his Orchestral Ballad in A minor. In the other novelty of the programme—Dr. Stanford's concert-variations upon the joyful old air "Down among the dead men"—there are passages so charming that one is reluctant to own that the whole work is rendered somewhat disappointing by the attempt to make the most of isolated sections of the text, instead of endeavouring to grasp the general idea of the whole theme with its irresistible jollity and genuine English character. The pianoforte part—although admirably played by Mr. Leonard Borwick, an especial

favourite here—was felt to be a constant interference with such continuity of orchestral development as might have been consistently carried out with far greater effect. Miss Ethel Wood was one of the original students in our College of Music, and we note with delight her growing success in London and elsewhere. Gifted with a voice of considerable charm, a perfectly steady intonation, and with evident musical insight, it would be quite worth her while to acquire such greater freedom in the control of her breath as would enable her to render most valuable service in the concert-room and especially in oratorio.

At the meeting of the 18th ult., besides Sir Hubert Parry's Orchestral Variations, originally given here in 1868, there were two works quite fresh to our ears. Glazounow's Symphony in B flat (Op. 55) is decidedly interesting, bold, and fresh; and only in the last movement degenerating into that blatant uproar to which Russian writers seem prone. The "Sea Pictures" of Edward Elgar were presented by the orchestra under the guidance of the composer, with Miss Clara Butt as the Narrator. As when listening to many of the bright fancies of an artist now attracting great attention, one could not help wondering whether the young author would not feel greater freedom in a purely orchestral work, wherein his imagination could take a wider range and his ideas be not merely sketched, but fully worked out. Miss Ilona Eibenschutz played Schumann's Pianoforte Concerto and several of the Brahms Waltzes.

We have had quite a festival of chamber music, rendered specially interesting by the visit of Herr Mühlfeld, of which Mr. Brodsky, Mr. Cohn, and Mr. Carl Fuchs have taken advantage in producing, at their respective concerts, many works which we may only rarely hear. At Mr. Brodsky's third recital, on the 17th ult., after Beethoven's Op. 131, the gifted clarinetist, with the assistance of Miss Olga Néruda, gave us the Brahms Sonata in E flat (Op. 120), and then joined the quartet party in a most finished rendering of Mozart's delightful Quintet in A major. Two evenings later, Mr. Isidor Cohn's programme included the Brahms Trio in A minor (Op. 114) for pianoforte, clarinet, and violoncello, Schumann's Fantasiestücke for pianoforte and clarinet, and Mozart's Trio in E flat for pianoforte, clarinet, and viola; and, for his third meeting, on the 22nd ult., Mr. Carl Fuchs, modestly keeping himself and his admirable violoncello playing in the background, provided the Brahms Quintet (Op. 115) for clarinet and strings, and the same composer's Duet in F minor for clavier and clarinet. As the result of all this enjoyment of the exquisite playing of Herr Mühlfeld and of the delicately modulated tones he produces, one cannot but be sensible that the clarinet may be heard to full advantage only in association with orchestral instruments of varied character and not with a mere pianoforte accompaniment, however skilfully that support may be managed. At the Schiller Hall concert Miss Irene Schaefberg, who played so successfully a few weeks back at the Free Trade Hall, again distinguished herself in her interpretation of some Chopin *morceaux*.

Mr. Lane's Ballad concerts are always attractively varied by the interspersed choral work, and Leslie's "How sweet the moonlight" and Battye's "How short, sweet flower," served to give solidity to the programme of the 20th ult., which otherwise might have been somewhat monotonously fragmentary. Chief among the soloists was Madame Marchesi, whose rendering of Schubert's "Erl-King" was simply superb.

#### MUSIC IN YORKSHIRE. (FROM OUR OWN CORRESPONDENT.)

##### "MESSIAH" PERFORMANCES.

As usual, Handel's "Messiah" occupied the almost exclusive attention of Yorkshire musicians in the closing weeks of the year, and it will perhaps be convenient if we consider a few of the most representative performances together.

The greatest interest undoubtedly attaches to that of the Leeds Choral Union on December 27, which followed the model set by the Royal Albert Hall Choral Society a year

ago. Everything that was not expressly Handel's was rigorously excluded, and, if the result approximated more closely to the Handelian letter than to its spirit, it may at least be said that the conditions were more favourable to a realisation of the effect of the oratorio in its pristine form than at the Albert Hall. The bassoons had an appreciable effect upon the general tone-colour, but the half-dozen oboes were as naught in the ensemble. The trumpets in "Glory to God" were stationed at the top of the orchestra, and proved fairly effective, though it still seems doubtful to us whether this is not a case where it is necessary to go behind the letter of the score to get at Handel's intentions. The "letter" of the score is in this case very literally in doubt, for the direction in the autograph is variously read as "da lontano e un poco piano" or "o un poco piano." Judging from Chrysander's accurate fac-simile, the former seems intended, but in either case the characteristic effect of the trumpets would gain by keeping down the chorus and strings in the opening bars. A noteworthy feature of the performance was Mr. T. T. Noble's artistic playing of the organ part, upon which much devolved in the absence of Mozart's additions. The soloists were Miss Lillian Blauvelt, who was successful alike in the brilliant and the pathetic airs; Miss Clara Butt, who has been at her best of late; Mr. William Green, who nobly abstained from the customary high A at the end of "Thou shalt break them," and Mr. Dan Price as the sound and conscientious bass. The singing of the chorus was delightfully bright and full toned, and did credit to their teacher and conductor, Mr. Alfred Benton. The significance of Handel "pure and simple" was emphasised by a performance of the oratorio just a week before by the Leeds Philharmonic Society, under Dr. Stanford, when the usual Mozart version, purged from its worst traditional accretions, was used. Apart from historical considerations, the comparison involved between these two interesting and excellent performances by no means put one out of love with Mozart, while we may here confess to a sneaking fondness for the traditional trombones and a strong belief that Handel would have welcomed them with enthusiasm. The Philharmonic performance was distinguished by the artistic feeling infused into it by Dr. Stanford's musically reading of the music, while as a matter of interest it may be mentioned that on this occasion Mr. Edward Lloyd made his last appearance at Leeds as an oratorio singer. It was a pity that, in the very last bars he sang, he should have adhered to the traditional alteration of the text; but this did not affect the enthusiastic demonstration, amid which he left the platform. The other principals were Miss Agnes Nicholls, Miss Clara Butt, and Mr. Tom Daniel, the last of whom made his first appearance in the town, and showed promise, if he seemed lacking in experience.

At Bradford, as at Leeds, there were two important performances of "The Messiah." On December 19 the Bradford Old Choral Society, under Mr. Hartwell Robertshaw, gave the oratorio, the freshness and vigour of the capital chorus being the best feature of the performance, and the adherence to not a few of the more stupid traditions the worst. The principals were Miss Bensberg, Miss Bellas, Mr. Brophy, and Mr. Mansell Lewis, who proved efficient. On December 22 the Bradford Festival Choral Society and the Permanent Orchestra united in giving "The Messiah." If the freshness of youth belongs to the rival Bradford chorus, the experience of maturity is the possession of the other Society, and the singing was characterised by their usual intelligence. The principals were Madame Albani, Miss Ada Crossley, Mr. W. Green, and Mr. T. Daniel; and Mr. Sewell conducted. The Halifax Choral Society, under Mr. T. Smith's conductorship, held its "Messiah" celebration—for that is what these annual performances may fitly be styled—on December 14, when all-round excellence, rather than any especial distinction, characterised the reading. Miss Wynne, Miss Lonsdale, Mr. Brophy, and Mr. C. Knowles were the soloists. As usual, the greatest magnificence of choral tone and force was found at Huddersfield, where the Choral Society gave "The Messiah," on December 22. This powerful chorus is still supreme, even in the West Riding, for weight and grandeur of tone, and, though it has its limitations, these are not felt in "The Messiah," which might have been written for it. The one good feature

of the orchestral part was the trumpet playing of Mr. A. Tomlinson, who, in the obbligato to "The trumpet shall sound," has no superior in this country, whether in or out of the Metropolis. The principals, Miss Nicholls, Miss Lonsdale, Mr. Brophy, and Mr. Dan Price, were all excellent, and Mr. John Bowling conducted with a genuine command over his forces.

Other musical events have been neither numerous nor important. At Leeds, the Prize Musical Union, of which Mr. A. H. Ashworth is the conductor, set a good example to other societies by devoting one of its meetings, on the 8th ult., to songs and part-songs by Hatton, and making a collection for the fund in aid of the composer's two daughters, who are greatly in need of such help. On the 11th ult. the Leeds Parish Church Choir gave a concert that showed what excellent vocal material the choir contains, and, on the 20th ult., the School Board Choral Society, whose chorus is composed of old scholars at the Leeds Board Schools, showed a praiseworthy ambition in attempting Sullivan's "Golden Legend," Stanford's "Revenge," and Coleridge-Taylor's "Hiawatha's Wedding-Feast." Mr. W. Godson conducted. On the 16th ult. the choir of St. Margaret's gave Gade's "Erl-King's Daughter," under Mr. G. H. Sutcliffe's direction.

At Bradford, Miss Wehner gave a concert on the 3rd ult., at which the Chaignau Trio were introduced to Yorkshire. These very clever young ladies gave a highly finished performance of Saint-Saëns's Pianoforte Trio in F, and played some solos very artistically. Miss Wehner sang with great artistic intelligence a most interesting series of songs of varied character. The Subscription concert, on the 19th ult., was of the miscellaneous order, the artists engaged being Miss Louise Dale, Miss Butt, Messrs. Grover and Plunket Greene, with Mr. Moszkowski as pianist and Mr. Gérard as violoncellist.

The Huddersfield Glee and Madrigal Society, under Mr. Beson, gave a varied programme of concerted vocal music on December 19. On the 16th ult. there was another of the Subscription concerts, at which Madame Amy Sherwin, with Mr. H. Verbrugghen as violinist, Mr. Willibald Richter as pianist, and the Meister Glee Singers, whose ensemble is as perfect as ever, made their appearance. The very artistic Brodsky Quartet Party was responsible for the Halifax Subscription concert on the 10th ult., and played quartets by Beethoven and Schumann most sympathetically.

#### MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

A LARGE number of Eisteddfodau have been held in various parts of the Principality, as usual during the week extending from Christmas to New Year's Day.

At that held at Cardiff, on Christmas Day, the Rhymney Male-Voice Choir was declared best in singing Saints' "On the ramparts," four choirs competing, and that of Canton (Cardiff) in Handel's "Then round about the starry throne." The adjudicators were Messrs. Dan and D. C. Davies. On the same day at Festiniog, Merioneth, nine choirs made their appearance, the pieces for competition being chiefly Welsh. Four male-voice choirs competed on the chief subject at Chester, on Boxing Day, the first prize being awarded to Llangollen, and the second to Crewe; while Runcorn and Crewe divided honours in Sullivan's "O gladsome Light"—the late Duke of Westminster's annual prize. Mr. D. Emlyn Evans adjudicated at both these Eisteddfodau.

On New Year's Day three choirs entered for the £35 at Llandudno (adjudicators, Mr. J. T. Rees and Mr. J. Dryhurst Roberts), Brynbowydd (Festiniog) United Choir proving victors. At the Dolgelly Eisteddfod, held on the same day, the committee made a new and commendable departure in selecting Gounod's "Gallia" as the chief choral test, although only one choir—viz., Machynlleth—responded, and was pronounced to be well worthy of the £40 prize by Mr. Joseph Bennett, the adjudicator. Of the three male-voice choirs which essayed "The Lily" (Mendelssohn) and a Welsh composition, that of Ceinws, hailing from the same neighbourhood, was considered best.

The Wnion (Dolgelly) Choir was placed first out of the five competing in the second mixed voice contest; and the Nantlle Ladies received high praise for their rendering of two Welsh airs arranged for female choirs. At the evening concert Cowen's "St. John's Eve" was performed by the Idris Choral Society and orchestra, under the conductorship of Mr. O. O. Roberts. The soloists engaged were Miss Maggie Davies, Miss Lizzie Teivy Davies, Mr. Maldwyn Humphreys, and Mr. Ivor Foster; Mr. W. L. Barrett being solo flautist.

THE Imperial concert, organised by the British Empire League, to be given in the Royal Albert Hall, on the 7th inst., bids fair to be a veritable feast of good things musical. It is in aid of a fund for the benefit of widows and orphans of Her Majesty's Colonial forces in South Africa. Unlike the majority of concerts of that kind, it will be really musical as well as patriotic. There will be a choir of 500 or 600 voices, including the ladies' choir of the Royal Academy of Music. Madame Albani and Mr. Edward Lloyd have expressed their willingness to sing, and Sir Alexander Mackenzie will conduct. The Prince and Princess of Wales have signified their intention of honouring the concert with their presence. The practical interest of Colonial well-wishers in so good a cause may be assumed, and the forecast of this concert may be expressed in the words "great success."

MR. T. E. SPINNEY, of Sarum St. Edmund's, one of our oldest living Church organists, has recently been presented with a valuable silver-mounted walking stick by the adult members of his choir, in recognition of the unvarying kindness and tact with which he has conducted them for over a quarter of a century. Mr. Spinney, in conjunction with the late Canon Tower, may be remembered as being the prime mover in the formation of the Salisbury Diocesan Choral Association, and in preparation for its first Festival—held at the Parish Church of Sturminster Newton, Dorset, about forty years ago—he trained every singer at his own expense. No one has worked harder in the cause of Church music than Mr. Spinney, and no testimonial has ever been more deservedly bestowed.

THE smoking concert given on the 8th ult., at the Queen's Hall, by the Stock Exchange Orchestral and Choral Society, in aid of the sufferers in the present war, was honoured by the presence of the Prince of Wales, and proved a most enjoyable evening. The band, under the able direction of Mr. Arthur W. Payne, played an excellent selection with great spirit and notable attention to light and shade, and the choir sang with delightful finish Hatton's part-song "King Witlaf's Drinking Horn," Ernest Newton's humorous part-song "The Frog," and a clever glee entitled "The Lay of the Fancy Fair," by Mr. Munro Davison, the conductor of the choir. Mr. Plunket Greene was the vocalist.

THE fourth International concert given by the Cercle des Etrangers at Monte Carlo was devoted to English composers. The programme included Mr. Frederick Cliffe's Symphony in C minor, two of Mr. F. H. Cowen's "Dances in the Olden Style," and Mr. Edward Elgar's "Imperial" March. The concert was, as usual, under the able direction of M. Léon Jehin.

THE Musical Festival of the Lower Rhine, in Whitsun week, will be held this year at Aix-la-Chapelle, under the conductorship of Herren Richard Strauss and F. Schwickerath. Amongst the works to be performed are Liszt's oratorio "Christus," Beethoven's Ninth Symphony, Haydn's "Seasons," and probably a new work by Richard Strauss.

PERFORMANCES of "The Japanese Girl" and "Count Carlo," operettas by Dr. C. Vincent, were given, under his conductorship, at the Hampstead Vestry Hall, on the 11th and 12th ult., in aid of the Soldiers' and Sailors' Widows and Orphans Fund, and the Incorporated Society's Orphanage for the children of musicians.

MR. STANLEY LUCAS has opened a Music Publishing business with his son, Mr Charles A. Lucas, at 12, Grafton Street, New Bond Street, under the title of Stanley Lucas and Son.

UNIVERSITY OF LONDON.—The following were the successful candidates in the recent examination for the degree of Bachelor of Music:—Jonathan Charlesworth and John Duffell. The examiners were Dr. C. H. Lloyd and Sir Walter Parratt.

TRINITY COLLEGE (LONDON).—The following College awards have been made:—Pianoforte accompaniment prize, Maud Agnes Winter; Maybrick prize for ballad singing and the silver medal for solo singing, Mabel Cecilia Bishop.

SIR HUBERT PARRY gave the first of his three lectures on "Neglected by-ways in Music," at the Royal Institution, on the 20th ult. We hope to give next month a summary of Sir Hubert's discourses, upon the completion of their delivery.

#### FOREIGN NOTES.

AMSTERDAM.—An interesting concert was given recently, by a *ca pella* Choir, under the conductorship of M. Averkamp, in the Lutheran Church, when a number of works by Sweelinck, Josquin des Prés, Palestrina, Lasso, and other old masters, as well as Brahms's Motet (Op. 74), were produced before a deeply impressed audience.

ANTWERP.—The very successful first performance took place last month, at the Flemish Theatre, of a new opera, "Quentin Matsys," by Emile Wambach, the libretto (by R. Verhulst) being effective and the music melodious and distinctly popular in its character.

ATHENS.—Under the active patronage of the Crown Prince George, the Athens Conservatoire has been entirely reconstituted, with M. Nasos as the new director, some noted Belgian artists being appointed to the teaching staff. Important money gifts have also been made by several local music-lovers, and there is every prospect of the Institution having now fairly entered upon a career of artistic usefulness and prosperity.

BERLIN.—A new fairy opera, "König Drosselbart," by Gustav Kulenkampf, met with a very favourable reception at its first performance, on December 31, at the Royal Opera, under Dr. Muck's direction. According to the statistical report just published, sixty-two different works have been produced at the Royal Opera during the past year. The highest number of performances was accorded to Wagnerian works—viz., fifty-eight; Lortzing (!) being next with thirty-two, Mozart with twenty-three, Boieldieu with twelve, Auber with eleven, Verdi with ten, and Weber with seven performances.—At the Philharmonic concert of the 8th ult., under Herr Nikisch's direction, Alexander Glazounow's Symphony in C minor was produced for the first time and received with great favour.—The Academic Institution for Church Music celebrated the centenary of its foundation on the 7th ult. by a festival concert, including the performance on the organ of Bach's Toccata in F major, of Mendelssohn's 90th Psalm, and the same composer's "Neujahrspiel," for mixed choir. Professor Krause delivered an interesting discourse on the development of sacred music in the nineteenth century.

BUDAPEST.—The Philharmonic concert of December 20 was devoted chiefly to works by Antonin Dvorák, who, in the presence of a most enthusiastic audience, conducted his symphonic poem "Heldenleben," the Violin Concerto in B minor (M. Wihan, of the Bohemian Quartet, playing the solo instrument), and the Carnival Overture. At the concert of the 20th ult. a new Symphony in C sharp minor, by Buttykay, obtained a successful first hearing.

CARLSRUHE.—Max Schillings's new comic opera, "Der Feiertag," was brought out at the Court Theatre, on December 27, under Herr Mottl's direction, and with Frau Mottl and Herren Gerhäuser and Plank in leading parts. The reception of the work, which is in three acts, was a very favourable one, and at the conclusion of the performance the composer, who was present, was gratified by a number of recalls.

DRESDEN.—The concert of the Royal Orchestra, last month, included the first performance of the new symphonic poem, "Heldenleben," by Richard Strauss, which produced a sensation amongst the audience.

HALLE.—A monument is to be erected in this city to Robert Franz, an influential and highly representative committee, including many leading professors of the University, having recently been formed for the purpose.

LEIPZIG.—A concert devoted exclusively to compositions by Felix Weingartner was given, on the 4th ult., by the Halir Quartet Party, when the programme included a new, and as yet unpublished, String Quartet in F minor, as well as a number of new songs, the latter ably interpreted by Frau Schoder-Gutheil, of Weimar. The new compositions were greatly applauded.

LUCCA.—A new Grand Mass, by the well known composer Ferruccio Ferrari, was produced last month, in the Cathedral, with considerable success.

MUNICH.—Under the direction of the composer, the first performance took place, on the 5th ult., by the Musikalische Akademie, of the "Weihnachts Mysterium," or "Christmas Mystery," by Professor Wolfrum, the musical director of the University of Heidelberg. The work, which is accompanied by a series of living pictures, is a noble one, deeply religious in sentiment, and of a high order musically. The executants were the Royal Choir and Orchestra, the leading solo parts being in the hands of Fräulein Schloss (*Mary*) and Herr Vogl (*Evangelist*). The performance created a profound impression.—The Philharmonic concert of December 25 included two novelties—viz., a Symphony in B flat major, by the talented composer, W. Berger, and a scene from Julius Wolff's "Lurlei," for soprano solo, male choir and orchestra, by the Intendant of the Royal Opera, C. von Perfall, which proved a well-written and effective piece.

PARIS.—Gluck's "Orphée" has been revived at the Opéra Comique, with Mdile. Gerville-Réache in the titular part, and is being played in conjunction with another revival—viz., that of the one-act opera "L'Irato," by Méhul.

—The commission which has been appointed for organising the important musical performances to be given in connection with the forthcoming World-Exhibition includes, amongst other well known French musicians, MM. Massenet, Saint-Saëns, Bourgault-Ducoudray, Bruneau, d'Indy, Dubois, and Guilmain.—A new operetta, "Les Saltimbanques," the music by M. Louis Ganne, has been successfully brought out at the Gaité.

PRAGUE.—Mr. Leonhard Emil Bach's opera "The Lady of Longford" was produced for the first time at the German Theatre, on the 7th ult., and well received. The performance, conducted by Capellmeister Blech, was a very good one, with Fräulein Reich and Herr Davison in the principal parts.

ST. PETERSBURG.—A series of most successful performances of sacred music was given in the last week of December, by the Röthig Quartet for Church music, of Leipzig.—A young Russian composer, A. Davidow, has written a four-act music-drama, the libretto of which, like Zoellner's new operatic work, is founded upon Gerhard Hauptmann's drama, "Die versunkene Glocke." The work was recently produced, with success, in concert form, and has been accepted for production at the Imperial Opera.

VIENNA.—A new String Quartet in A major, by Ernst von Dohnányi, was introduced to the Viennese public by the Fitzner Quartet Party, at their concert of the 3rd ult., and received with high favour.—Ignaz Brüll, the well-known pianist-composer, has nearly completed the score of a new opera, founded on the "Rübezahl" legend, and entitled "The Lord of the Mountains."

WEIMAR.—A new one-act opera—or "Bühnenspiel," as the author calls it—entitled "Der Klosterschüler von Mildenhof," by Carl Kleemann, was brought out at the Hof-Theater, on December 20, and accorded a highly favourable reception. The performance, under Herr Kryzanowski, was an excellent one, and the composer (who is also the author of the poetical and dramatically effective libretto) was enthusiastically applauded by a numerous audience. "Tristan und Isolde" was given without any "cuts" on December 25, when, for the first time since her retirement from the Berlin Opera, Frau Rosa Sucher appeared in the part of the heroine, greatly to the delight of her numerous admirers.

## OBITUARY.

THE death took place at Greenhill, Sherborne, Dorset, on the 3rd ult., of GEORGE EDWIN LYLE, aged fifty-seven, for nearly twenty-two years organist and choirmaster of Sherborne Abbey. A native of Sheffield, he was formerly organist of Pitsmoor Church and later of Mold Parish Church, Flintshire. At Sherborne, where he will be greatly missed, Mr. Lyle did excellent work as district choirmaster of the Salsbury Diocesan Choral Association, and many successful festivals have been held under his able direction.

JOHN KNOWLES HODGES, Gentleman of Her Majesty's Chapel Royal, St. James's, died on the 17th ult., at 101, Flaxman Road, Camberwell, in his sixty-fourth year. Mr. Hodges, who was formerly an alto lay clerk of Worcester Cathedral and an assistant vicar-choral of St. Paul's Cathedral, retired from active duty in 1892. He was for many years a member of the Choir Benevolent Fund. Mr. Hodges possessed a fine collection of glees.

CARL MILLÖCKER, the famous composer of operettas, died at Baden, near Vienna, on December 31, at the age of fifty-eight. Some of his operettas have enjoyed equal popularity with those of Suppé and Johann Strauss; notably "Gasparone" and "Der Bettelstudent."

JOSEPH DUPONT, the excellent conductor of the Concerts Populaires in Brussels and a professor at the Conservatoire, died in that capital, on December 22, aged sixty-two. He was one of the earliest champions of Wagner's music in Belgium.

HEINRICH EHRLICH, the well-known musical author and critic, died at Berlin on December 30. For many years he occupied the post of musical critic on the Berlin *Tageblatt*. Amongst his published works are "Musical Ästhetics, from Kant to the present time," and "Thirty years of the life of an artist." He was born in Vienna in 1822.

FRIEDRICH ROBERT SIPP, for many years first violinist in the Gewandhaus orchestra, died at Leipzig, on December 21, aged ninety-four. Amongst his least promising pupils was Richard Wagner.

The death roll of last month and the closing days of December also includes EDMOND DEPRET (on December 24, at Nassouge, Belgium), composer of a *Te Deum* and other works, and a well known figure in London artistic circles; EUGENE BERTRAND (on December 30, at Paris), co-director with M. Gaillard, of the Grand Opéra, Paris; CARLO DUCCI (on the 13th ult.), the pianoforte teacher of Master Basil Gauntlett; and JAMES JONATHAN MONK, a well known musician and writer on musical matters in Liverpool.

A memoir, with portrait, of the late DR. E. G. MONK will be found on page 96.

## CORRESPONDENCE.

## A STOPLESS ORGAN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR.—My reminiscences go back to a period considerably older than the forty years assigned to the "cutting" supplied by "An Old Organist." In my very youthful days I distinctly remember reading, but in a versified form, the same story, in which the self-acting organ is described as triumphantly emitting that most profane tune, "Drops of Brandy," whilst being carried out of the church. I am afraid the author of the cutting knew very little about organs of that kind, whether self-acting or set going by means of a handle, or he would not have talked of a single barrel being "pricked" for forty tunes! In my early, and even somewhat later days I have seen barrel-organs, and in fact have "played" on them, but I never came across one having anything like that number of tunes on one cylinder.

A good many years ago the famous Lancashire poet, Edwin Waugh, seems to have taken up the story, but, in

adopting it, intensified the humour of it in his own inimitable fashion, by describing how a country carrier, entrusted with the carriage and delivery of a washing machine and a self-acting organ, took them to the wrong houses, the former to the churchwarden's and the latter to where the washer ought to have gone. The mistake, however, was happily remedied in time, and the organ duly placed in the singing-gallery, where it was set going at the proper moment, with the result as in the cutting. I won't attempt to follow Waugh's most humorous description of the efforts made by the occupants of the gallery to stop its musical career, and how it was at last carried out into the churchyard, where it was left "growling" out its remaining strains. Anyone wanting to recreate himself with a good laugh at this depressing crisis can be accommodated by ordering Edwin Waugh's "Barrel Organ," from John Heywood, of Dean's Gate, Manchester.

Of all the older self-acting barrel-organs the *Apollonicon*, constructed by the late firm of Flight and Robson, of St. Martin's Lane, London, was certainly the most wonderful. An interesting description of this unique instrument was given in the "Harmonicon" for 1831, in which it is described as "a very large chamber organ, furnished both with barrels and keys, and whose sounds may be produced either by the action of machinery alone, or by the hands of a performer. The stops are between forty and fifty, and by their combinations give very perfect imitations of every wind instrument used in a modern orchestra. Two kettle-drums are also enclosed in the case, and struck, when necessary, by a curious contrivance in the machinery. The music to be performed on the *Apollonicon*, when worked by its machinery, is pinned on three cylinders of about two feet diameter and eight long, each acting on a distinct division of the instrument. The key-boards are five in number, including a pedal-board of two octaves, and are arranged so that the performers sit with their faces to the audience"—the same, in fact, as in some of the modern French organs.

"At the first opening of the *Apollonicon*, in 1817, the pieces set on its barrels were the overtures to 'Anacreon' and 'Clemenza di Tito.' Since then new sets of cylinders have been added containing the overtures to 'Prometheus,' the 'Zauberflöte,' 'Figaro,' and 'Idomeneo,' the 'Freischütz,' and 'Oberon.' For several years Mr. Purkiss, who first displayed its powers in 1817, has performed selections on it on Saturdays."

It is a very, very long time since, but I once had the opportunity of listening to one of these performances (the term "recital" had not yet been invented), which was preceded, as I can well remember, by the "Freischütz" Overture on the barrels, and a wonderful effect it produced.

An old Devonshire friend of mine once told me an extremely funny barrel-organ story, but I am afraid I have already taken up too much of your valuable space, so I must perforce conclude.—Faithfully yours,

SAMUEL REAY.

Newark, January 10, 1900.

## TUNES FOR BELL CHIMES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR.—You were kind enough some years ago to insert in your columns a letter from me asking for tunes for a chiming clock. My letter brought me several replies with some useful suggestions. I am again in want of additional tunes, and feel sure that many of your readers could help me in this matter.

The clock has fourteen bells, which afford scope enough for a large number of tunes; but as each bell is furnished with one hammer only the selection is limited. I have most of the tunes ordinarily put to bells, but there must be plenty of others known to your readers. Will they kindly communicate with me?

Perhaps some correspondent could give me information about the tunes played by the carillons in Belgium. In any case I shall esteem it a great kindness to hear from anyone upon the subject.—I am, yours, &c.,

HENRY T. TILLEY.

St. Mary's Vicarage, Smethwick,  
January 15, 1900.

## BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

*We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.*

AYR.—The second concert of the Philomel Society was given on the 19th ult., when Mr. Coleridge-Taylor's cantata "Hiawatha's Wedding-Feast" was performed before a large audience. It is one of the aims of this Society to perform a work by a British composer at each concert with complete orchestral accompaniments. This aim, so far, has met with an extraordinary amount of support from the public, the attendance both at this and the first concert being larger than that at others in the town or neighbourhood for many years past. The solo in "Hiawatha" was charmingly sung by Mr. Edward Branscombe, who also contributed two songs to the second part of the programme. Other soloists were Miss F. Lane (harpist) and Mr. James Edgar (violinist). The miscellaneous selection included some sixteenth century madrigals and Eaton Fanning's part-song "Moonlight," unaccompanied; but perhaps the most popular numbers were the March and Chorus from "Tannhäuser" and the Soldiers' Chorus from "Faust," accompanied by the orchestra. Dr. W. G. Eveleigh, to whom the Society owes its existence, was the conductor, and Mr. G. Ely was the accompanist.

BETHESDA.—Mr. E. D. Lloyd gave his annual concert at Bethesda Chapel, on the 8th ult., when he was assisted by Mrs. Lloyd and Mr. Emyl Davies (vocalists), Miss Louie James and Mr. W. R. Watson (violin), and Mr. A. Corrison (flute and piccolo). Beethoven's "Egmont" and Schubert's "Rosamunde" Overtures were included in the programme and were played by the instrumentalists named, supplemented by Miss Eames and Mr. Morris (pianoforte) and Mr. Lloyd (organ).

BRISTOL.—Very successful performances of "Little Bo-Peep," a fairy operetta for children by C. Egerton Lowe, were given at St. Michael's School-rooms, Two Mile Hill, on December 28 and the 1st ult. Great pains had been taken in preparing the work, which was received with much favour, encores being numerous.

COWES.—An excellent performance of Sullivan's "Golden Legend" was given before H.R.H. Princess Henry of Battenberg, at the Victoria Hall, on the 11th ult., by the Northwood Band and Chorus, numbering together 140. The orchestra (led by Miss Rutland) performed their arduous task with more than efficiency, and the choir seemed particularly happy in their work, especially in the two beautiful unaccompanied choruses. The soloists, Miss Amy Sargent, Miss Lucie Johnstone, Mr. Henry Turnpenny, and Mr. Charles Tree, were all admirable. Mendelssohn's "Hear my Prayer" preceded the cantata and was to have been sung before the appearance of the Royal party, but, on learning that the motet was to be included in the programme, Her Royal Highness arrived at the beginning of the concert, in order to hear it. At the conclusion of the cantata, Princess Henry, who is Patroness of the Society, and had selected the cantata for performance on this occasion, expressed her gratification to the conductor, Mr. Frederick Rutland.

COVENTRY.—A very successful performance of Elgar's cantata "King Olaf" was given by the Choral Society, on the 23rd ult., in the Shire Hall. It is the commendable design of this Society to perform at least one modern composition each season, and its rendering of this important work was distinctly excellent, the choir singing with precision and confidence and the orchestra (led by Mr. E. G. Woodward) being thoroughly efficient. The solo vocalists were Miss Rosina Hammacott, Mr. Henry Beaumont, and Mr. H. Sunman, all of whom were thoroughly satisfactory. The cantata was preceded by Mackenzie's breezy "Britannia" Overture. Mr. A. Herbert Brewer conducted, and deserved hearty commendation for the successful issue of the concert.

HAMPTON WICK.—Mr. William Ratcliffe, who has recently resigned the post of organist of the Parish Church, was, on the 18th ult., the recipient of a handsome mantel-clock, which was presented to him by the Vicar,

churchwardens, and choir of the church "as a mark of regard and esteem," and in recognition of duties satisfactorily performed. Mr. Ratcliffe was also congratulated on his appointment to St. Alban's, Teddington, as successor to Mr. J. Munro Coward.

HULL.—Dr. G. H. Smith gave an interesting lecture on Henry Purcell before the Literary and Philosophical Society, on the 16th ult. After referring generally to the neglect of Purcell's music and to the conditions of musical art in that composer's time, Dr. Smith gave an historical outline of Purcell's opera "Dido and Æneas," which work was subsequently performed by a choir of thirty voices, the solos being sung by Miss Kathleen Mayes, Miss Evans, Mr. Charles Ratcliffe, and Mr. Turnbull. Mr. Kirby accompanied on the pianoforte and Dr. Smith conducted.

MELBOURNE (AUSTRALIA).—A special musical service was held on December 5, in St. Paul's Cathedral, when Beethoven's C minor Symphony and Brahms's "German" Requiem were performed under the conductorship of Mr. Ernest Wood, the Cathedral organist. A large and capable orchestra had been engaged, and the service was commenced with a praiseworthy rendering of the Symphony. For the Requiem, which followed, the Cathedral choir had been largely augmented, and, throughout the very difficult choruses with which the work abounds, acquitted themselves creditably, giving abundant evidence of careful rehearsal. The baritone solos were sung by Mr. Henry Rose, of the Cathedral choir, and the soprano solo in No. 5 was excellently sung by four of the Cathedral choristers. The service concluded with Bach's A minor Prelude and Fugue, performed by the assistant Cathedral organist, Mr. R. J. Shanks. Mr. Ernest Wood, who devoted much time and pains to secure an adequate performance of these two masterpieces, must be heartily congratulated on the result of his efforts. This was the second occasion upon which, under his direction, Brahms's Requiem has been given in the Cathedral.

PENZANCE.—A very successful concert was given in St. John's Hall, on the 5th ult., by the Penzance Choral Society. The work chosen for this occasion was Sir Arthur Sullivan's "The Light of the World." The oratorio was admirably performed by both choir and orchestra, and the solos were efficiently sung by Miss Mason, Miss E. Rowe, Mrs. Cornish, Mrs. C. L. Taylor, Mr. W. Sampson, and Mr. J. Trebilcock. Mr. R. White presided at the organ and Mr. J. H. Nunn conducted with much ability. During an interval in the performance Mr. and Mrs. Nunn were presented by Mr. T. B. Bolitho, M.P., with a cheque for £500, a silver salver, a silver tea and coffee service, also an album containing the names of the subscribers. The presentation was made in recognition of the long and valuable services rendered by Mr. and Mrs. Nunn to the art of music in Cornwall.

ROCHESTER.—Mr. Arthur Somervell's operetta "Princess Zara" was produced on the 13th ult., and repeated on the 15th and 17th ult., at the Victoria Hall, by an amateur company with much success. The libretto is by Mr. Claude Aveling, and both story and music are very bright and pleasing. Much ability was displayed by Miss Sybil Thorndike (Princess), Mr. Capel Berger (Prince Florizel), and Mr. F. Shewell Cooper (King). The performances, given under the direction of Mr. Aveling, showed the result of much care and artistic taste.

SALISBURY.—The members of the Cathedral choir, assisted by the Close Ladies' Orchestra, gave a concert on the evening of New Year's Day in the Choristers' School. The programme included the Symphony from Bach's "Christmas" Oratorio (Part 2), Minuet and Trio (Boccherini), and Elgar's Serenade, "Salut d'amour," by the orchestra. The following interesting selection of part-music was sung: "Queen of the valley" (Callcott), "This pleasant month of May" (Beale), "The cloud-capt towers" (Stevens), "Who shall win my lady fair?" (Pearlall), and "The silver swan" (Gibbons). Violin and violoncello solos were contributed by Miss Carpenter and Mr. J. L. Davis, accompanied by the Precentor, Canon Carpenter, who also conducted. The concert was in every way very successful and it is to be hoped it will become an annual institution.

**WELLINGTON** (N.Z.).—Mr. Robert Parker, organist of St. Paul's Pro-Cathedral, gave his twenty-first annual concert in the Choral Hall, on December 14, assisted by the Glee and Madrigal Society and the Wellington Liedertafel, of which he is the conductor. The former sang in admirable style the madrigals, "Fire, fire, my heart," "Matona, lovely maiden," and "When love and beauty" (Sullivan); also a fine selection of modern part-songs, which included Parry's "Phyllis" and Stanford's "Corydon, arise!" The Liedertafel sang Myles B. Foster's fine "Ode to Music" for tenor solo and chorus of male voices. Two talented pupils of the concert-giver, Miss Barber and Miss Janet Ross, played respectively the Romanza and *Finale* from Mozart's D minor Concerto, and the Rondo from Weber's Sonata in C major. Dr. Kington Fyffe sang with much refinement Purcell's "Knott Song" and "When I am laid in earth," and Mr. John Prouse gave a splendid rendering of Tschaikowsky's "Don Juan's Serenade." The concert was an unqualified success.

**WEYBRIDGE**.—A successful concert was given at the Village Hall, on the 11th ult., by Miss Catherine Low. The concert-giver played Chopin's Ballade in A flat, Moszkowski's "Caprice Espagnol," Liszt's "Rhapsodie Hongroise," No. 12, and other pieces, and was assisted in an excellent rendering of Beethoven's "Kreutzer" Sonata by Mr. Rohan Clensy. The vocalists were Miss Hester Otway and Lieut.-Colonel Craig.

**WOOD GREEN**.—The Alexandra Musical Union Select Choir and Orchestra, comprising altogether about forty performers, gave a very creditable performance of "St. Cecilia's Day" (Van Bree), at Bradley Hall, on the 5th ult., under the direction of Mr. E. J. Deason. The solos were sung by Madame Minnie Jones. The choruses, "Brooks shall murmur" and "Give way now to pleasure," and the choral, "Fragrant odours," were especially well sung, the second being encored.

**WORCESTER**.—The pupils of the Misses Grafton, at the Catholic High School, gave a capital performance of Somervell's popular operetta "The Enchanted Palace," on the 3rd ult. The work was well staged and the details had been carefully prepared.

#### ANSWERS TO CORRESPONDENTS.

**W. J. B.**—*The tune "Angels," or "Angels' Song," by Orlando Gibbons, has both rhythmic and melodic variants. It first appeared, written in two parts, in George Wither's "The Hymnes and Songs of the Church," 1623, where it is set to a paraphrase of Luke 2, 13—"The Song of Angels," hence the name of the tune—in the following form:—*

Thus An-gells sung, and thus sing we; To God on high  
all glo - rie be: Let Him on earth His peace bestowe,  
and un - to men His fa - vour show.

In "Hymns Ancient and Modern" (Sir F. Ouseley's arrangement) and "The Church Hymnary" (edited by Sir John Stainer) it appears in the above melodic form; but in the triple version (possibly made by Gibbons himself) the last note of the first line is often the tonic, not the dominant, and the modulation (B natural) to the dominant in line 2 takes place at \* in the above example, as in the "Westminster Abbey Hymn Book" (edited by Sir Frederick Bridge) and other collections.

**METRONOME**.—(1) Grieg's Ballade in G minor (Op. 24) is one of those poetic compositions which it is impossible to put into the straight jacket of metronome\* indications. One's own feeling for the music must prompt the various rates of speed. (2) "The Continent" is rather too vague. Cannot you fix upon a country, and then we will endeavour to advise you? (3) The Examinations of the Associated Board of the Royal Academy and Royal College of Music.

**CARDIFFIAN**.—See "Old Methodist Music," a lecture by Rev. Allen Rees [Wesleyan Book Room, City Road]; also "Hymns and Tunes of long ago," by W. J. Harvey (Curwen). Apply to Mr. F. T. Lightwood, Hope House, Lytham, who has made a special study of the subject of Wesleyan Methodist Psalmody.

**J. S. F.**—(1) The work entitled "Proverbs," by Anton (not Johann) André (Op. 32), is to be obtained of Messrs. Novello, price 2s. net, but with German words only. (2) We do not know of any "Life" of Auber in English. See his biography in Grove's "Dictionary of Musicians and Musicians," Vol. I.

**R. S.**—The tune sung to "It came upon the midnight clear" in Westminster Abbey is an arrangement, by Dr. E. J. Hopkins, of Mendelssohn's "Songs without words," No. 1. It is No. 68 (second tune) in the "Westminster Abbey Hymn Book."

**BANESTRA**.—*"Adagio in E" (Merkel). Adagio, crotchet = 63; Allegro, crotchet = 144, with a natural quickening of the pace, and then a return to the *Tempo primo*. (i) "Fantasia in E minor" (Sillas). Adagio Maestoso, crotchet = 69; Allegro Moderato, crotchet = 96; Fugue, crotchet = 116.*

**VIBRATO**.—*You should be careful, or you may do your voice serious injury. It may be desirable for you to consult a medical man, and then to go to some really capable singing master, whose specialty is not the vibrato.*

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**C. E. H.**.—*The accentuation of the passages that you send should fall on the notes under your red marks.*

**BARITONE**.—*"Organ Fugue in C" (Krebs). Dotted crotchet = 60.*

**L. B. and LENNOX**.—*Consult the "Musical Directory," which gives the required information.*

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**O COME, AND BEHOLD THE WORKS OF THE LORD**

ANTHEM FOR FOUR VOICES

COMPOSED BY

Ps. xlvi. 8, 6, 9; Liturgy; Ps. lxxviii. 5, 6;  
Ps. cxliv. 1, 3; xxix. 10; xlvi. 1, 2, 11.

W. H. LONGHURST

HONORARY ORGANIST OF CANTERBURY CATHEDRAL.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro.*  $\text{♩} = 116.$ 

ORGAN.

SOPRANO.

ALTO.

TENOR.

BASS.

A musical score for three voices (SATB) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is G major (one sharp). The vocal parts sing "brought up-on the earth, O come, O come, and be-hold the works of the" three times, followed by a piano solo section labeled "Ped.".

A continuation of the musical score. The vocal parts sing "Lord, what de-struc-tion He hath brought up-on the earth. The king-doms are" three times. The piano part provides harmonic support throughout.

A continuation of the musical score. The vocal parts sing "Lord, what destrue-tion He hath brought up-on the earth, up-on the earth. The kingdoms are" three times. The piano part provides harmonic support throughout.

Musical score for "O COME, AND BEHOLD THE WORKS OF THE LORD." The score consists of three systems of music, each with two staves. The key signature is G major throughout. The tempo markings include *pp*, *pp*, *f*, *p*, *Gt.*, and *Ped.* (Gt. coupd.). The lyrics are as follows:

earth shall melt a - way, but God hath shew'd His voice, and the earth shall melt a -  
earth shall melt, but God hath shew'd His voice, and.. the earth shall melt a -  
earth shall melt a - way, a - way, but God hath shew'd His voice, and the  
earth shall melt a - way, but God hath shew'd His voice, and the  
- way. O come, O come, and be - hold the works of the Lord, what de -  
- way. O come, O come, and be - hold the works of the Lord, what destruction  
earth shall melt a - way. O come, O come, and be - hold the works of the Lord, what destruction  
earth shall melt a - way. O come, O come, and be - hold the works of the Lord, what de -  
- struc-tion He hath brought up - on the earth, what de - struc-tion He hath brought up -  
He hath brought up - on the earth, what de - struc-tion He hath brought up - on the earth, up -  
He hath brought .. up - on the earth, what de - struc-tion He hath brought up -  
- struc-tion He hath brought up - on the earth, what de - struc-tion He hath brought up -

on the earth, what de - struc - tion He hath brought up - on the earth.  
on the earth, what de - struc - tion He hath brought up - on the earth.  
on the earth, what de - struc - tion He hath brought up - on the earth.  
on the earth, what de - struc - tion He hath brought up - on the earth.  
on the earth, what de - struc - tion He hath brought up - on the earth.

rall.

rall.

rall.

rall.

rall.

VERSE. Slower.

He mak - eth wars to cease in all the world, He break - eth the bow, and

VERSE. He mak - eth wars to cease in all the world, He break - eth the bow, and

VERSE. He break - eth the bow, and

Slower. ♩ 104.

Full Sw. closed. and

ppp Diaps. 8 ft.

mf f

FULL. Allegro.

knappeth the spear in sun - der, and burn - eth the cha - riots in the

FULL.

knappeth the spear in sun - der, and burn - eth the cha - riots in the

FULL.

knappeth the spear in sun - der, and burn - eth the cha - riots in the

FULL.

knappeth the spear in sun - der, and burn - eth the cha - riots in the

Allegro. ♩ 120.

Ped.

(4)

Musical score for "O COME, AND BEHOLD THE WORKS OF THE LORD." The score consists of two systems of music. The top system features a soprano vocal line with a basso continuo part below it. The lyrics in this section are: "fire, and burn - eth the cha - riots in the fire, and fire, and burn - eth the cha - riots in the fire, and fire, and burn - eth the cha - riots in the fire, and burn - eth the cha - riots, burn-eth the cha-riots in the fire. 0 burn- eth the cha-riots, burn-eth the cha-riots in the fire. 0 cha-riots, burn- eth the cha-riots, burn-eth the cha-riots in the fire. 0 fire, burn-eth the cha-riots, burn-eth the cha - riots in the fire. 0" The bottom system continues the soprano and basso continuo parts, with lyrics: "come, O come, and be - hold the works of the Lord, what de-struc - tion he hath come, O come, and be - hold the works of the Lord, what destruction he hath brought up - come, O come, and be - hold the works of the Lord, what destruction he hath brought up - come, O come, and be - hold the works of the Lord, what de-struc - tion he hath" The score includes dynamic markings like "Ped." and "Man." and performance instructions like ">>> >>>"

A musical score for three voices (SATB) and piano. The vocal parts are in G major, while the piano part is in C major. The lyrics describe destruction brought upon the earth. The vocal entries are separated by measures of piano accompaniment.

brought up - on the earth, what de-struc-tion he hath brought up - on the  
- on the earth, what de-struc-tion he hath brought up - on the earth, up - on the  
brought up - on the earth, what de-struc-tion he hath brought up - on the  
brought up - on the earth, what de-struc-tion he hath brought up - on the

The music continues with harmonic changes between G major and F# major. The lyrics repeat the phrase "earth, what de-struc-tion he hath brought, hath brought up - on the earth." The vocal entries are again separated by piano accompaniment.

earth, what de-struc-tion he hath brought, hath brought up - on the earth.  
earth, what de-struc-tion he hath brought, hath brought up - on the earth.  
earth, what de-struc-tion, what de-struc-tion he hath brought up - on the earth.  
earth, what de-struc-tion, what de-struc-tion he hath brought up - on the earth.

The final section begins with an *Andante* for Alto Solo. The piano accompaniment includes *p Sic. Oboe.* and *Ped. 8 ft. soft.* The vocal parts enter with *con express.* The piano accompaniment includes *pp*. The section ends with a *Dulciana* entry.

*Andante.*  
\* *ALTO SOLO.*  
*Andante.* ♩ 69.  
*Choir, Flute Solo.*  
*p Sic. Oboe.*  
*Ped. 8 ft. soft.*

*con express.*  
*Give peace, give*  
*Choir, Dulciana.*

\* This Movement is also arranged as a Short Anthem for Four Voices, and can be had separately.

Musical score for "O COME, AND BEHOLD THE WORKS OF THE LORD." The score consists of four systems of music. The first system shows the beginning of the piece with piano accompaniment and vocal parts. The second system starts with "us, . . . give peace," followed by a semi-chorus part for sopranos. The third system continues the vocal line with "Peace, peace, peace," and includes dynamic markings like *pp*, *Sw. Stopped Diap.*, and *ad lib.*. The fourth system concludes with "Lord, in our time. peace." and includes dynamics like *cres.*, *Clarabella coupd. to Sw. Oboe.*, and *dim. e rall.*.

peace in our time, O Lord, be-cause there is none o - ther that fight-eth for..

us, . . . give peace, peace, peace in our time, be - cause there is none

SEMI-CHORUS. SOPRANOS. *pp*

Peace, peace, peace,

*Sw. Stopped Diap.*

o - ther that fight - eth for us, give peace, peace, . . . give peace, O

peace, peace, peace, . . .

*colla voce.*

Lord, in our time.

peace.

*cres.*  
*Clarabella coupd. to Sw. Oboe.*

*dim. e rall.*

Moderato.

VERSE. *p*

He is a Fa - ther, a

Moderato.  $\text{d} = 128.$

*p Ch.*

Voices only.

Man.

*dim.*

Fa - ther of the fa - ther-less, and de - fend - eth the cause of the wi - dows.

*dim.*

Fa - ther of the fa - ther-less, and de - fend - eth the cause of the wi - dows.

*dim.*

Fa - ther of the fa - ther-less, and de - fend - eth the cause of the wi - dows.

*dim.*

Fa - ther of the fa - ther-less, and de - fend - eth the cause of the wi - dows.

cres. *ppp rall.*

He bringeth the prison - ers out of cap - ti - vi - ty: and mak-eth peace in all thy

*ppp rall.*

He bringeth the prison - ers out of cap - ti - vi - ty: and mak-eth peace in all thy

*ppp rall.*

He bringeth the prison - ers out of cap - ti - vi - ty: and mak-eth peace in all thy

*ppp rall.*

He bringeth the prison - ers out of cap - ti - vi - ty: and mak-eth peace in all thy

cres.

*ppp rall.*

*mf a tempo.*

*cres.*

bor - - ders. He heal - eth those that are bro - ken in heart, and

*mf a tempo.*

*cres.*

bor - - ders. He heal - eth those that are bro - ken in heart, and

*mf a tempo.*

*cres.*

bor - - ders. He heal - eth those that are bro - ken in heart, and

*mf a tempo.*

*cres.*

bor - - ders. He heal - eth those that are bro - ken in heart, and

*mf a tempo.*

*cres.*

heal - eth all.. their sick - - ness, and heal - eth all their

*p*

*cres.*

heal - eth all their sick - - ness, and heal - eth all their

*p*

*cres.*

heal - eth all their sick - - ness, and heal - eth all,

*p*

*cres.*

heal - eth all their sick - - ness, and heal - eth all their

*p*

*cres.*

heal - eth all their sick - - ness, and heal - eth all their

*p*

*cres.*

sick - - ness, and heal - eth all.. their sick - - ness.

*p*

*cres.*

sick - - ness, and heal - eth all their sick - - ness.

*p*

*cres.*

and heal - eth all their sick - - ness, all their sick - - ness.

*p*

*cres.*

sick - - ness, and heal - eth all their sick - - ness.

*p*

*cres.*

*Moderato alla Corale.*

FULL. *sf* *cres.*  
The Lord shall give strength un - to His peo - ple, the Lord ..  
FULL. *sf* *cres.*  
The Lord shall give strength un - to His peo - ple, the Lord ..  
FULL. *sf* *cres.*  
The Lord shall give strength un - to His peo - ple, the Lord ..  
FULL. *cres.*  
The Lord shall give strength un - to His peo - ple, the Lord ..

*Moderato. d = 76.*

*Full to 15th. mf* *sf* *cres.* *Gt. Diaps.*  
*Ped.* *dim.* *p* *pp dim.* *ppp*  
shall give His peo - ple the bless - ing, the bless - ing of peace.  
shall give His peo - ple the bless - ing, the bless - ing of peace.  
shall give His peo - ple the bless - ing, the bless - ing of peace.  
shall give His peo - ple the bless - ing, the bless - ing of peace.  
shall give His peo - ple the bless - ing, the bless - ing of peace.

*Ch. Diaps.*  
*Ped. only (16 & 32 ft.).*

*Allegro. f*  
God is our hope and strength, there-fore will we not fear, God is our  
God is our hope and strength, there-fore will we not fear, God is our  
God is our hope and strength, there-fore will we not fear, God is our  
God is our hope and strength, there-fore will we not fear, God is our  
*Allegro. d = 116.*  
*Gt. with Mixtures.*  
*f*  
*Ped.*

Musical score for "O COME, AND BEHOLD THE WORKS OF THE LORD." The score consists of four systems of music, each with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is G major (one sharp). The time signature varies between common time and 2/4. The vocal parts sing in unison. The lyrics are as follows:

hope, God is our strength, there- fore will we not fear, God is our hope and  
hope, God is our strength, there- fore will we not fear, God is our hope and  
hope, God is our strength, there- fore will we not fear, God is our hope and  
hope, God is our strength, there- fore will we not fear, God is our hope and

strength, therefore will we not fear, God is our hope, God is our strength, therefore will  
strength, therefore will we not fear, God is our hope, God is our strength, therefore will  
strength, therefore will we not fear, God is our hope, God is our strength, therefore will  
strength, therefore will we not fear, God is our hope there-fore will

we not fear. The Lord of hosts is with us, the God of Ja-cob is our  
we not fear. The Lord of hosts is with us, the God of Ja-cob is our  
we not fear. The Lord of hosts is with us, the God of Ja - cob  
we not fear. The Lord of hosts is with us, the God of Ja - cob

*Tuba. Gt.*

re - fuge, the Lord of hosts is with us, the God of Ja - cob is our re - fuge.  
 re - fuge, the Lord of hosts is with us, the God of Ja - cob is our re - fuge.  
 is our re-fuge, the Lord of hosts is with us, the God of Ja - cob is our re - fuge.  
 is our re-fuge, the Lord of hosts is with us, the God of Ja - cob is our re - fuge.

*cres.* *rall. molto.*

God is our hope, God is our strength, God is our hope, our  
 God is our hope, God is our strength, God is our hope, our  
 God is our hope, God is our strength, God is our hope, our  
 God is our hope, God is our strength, God is our hope, our

*ff. a tempo.* *Tuba.* *Gt.* *Tuba.* *Gt.*

hope and strength. . . .  
 hope and strength. . . .  
 hope and strength. . . .  
 hope and strength. . . .

*rall.*

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